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# The Essay-Proof Journal

Devoted to the Historical and Artistic  
Background of Stamps and Paper Money



The design concept of "The Mechanic" as used on U. S. paper money. See Page 25.



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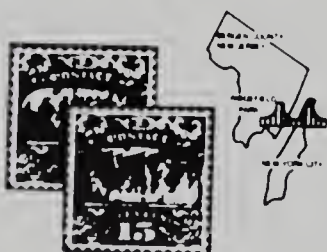
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THE ESSAY-PROOF SOCIETY meets the second Wednesday of each month except January, May, July and August (the January and May meetings will be held the following day, Thursday) at the Collectors Club, 22 East Thirty-fifth Street, New York, at 8 P.M. Visitors are cordially invited to attend these meetings, at which there are always interesting exhibits and discussions.

## “Color in Philately” Reviewed

By GEORGE W. BRETT

HERE is no doubt that the release of this book by the Philatelic Foundation is a “milestone” insofar as the consideration of color by philatelists is concerned. Not all is super, however, and problems remain. The editor and primary author, Roy H. White, I’m sure recognizes this more than anyone. Still, it is an ambitious work and certainly has to be classed as the top effort to this time to deal with its slippery subject as it tackles head-on this most troublesome area in philately, *the determination of color correctly*. Also, it is fair to say that it is a technical scientific work of which we’ve had relatively few in the hobby. Consequently it is not an easy work to review in depth but it rates more than superficial treatment. We have accordingly read the book and worked with it, using the enclosed color charts for making determinations.

TO begin with, the timely issuance of the book was affected by color-printing problems with a resultant delay of a year in its publication. Printing problems perhaps have to be recognized as customary for the subject, but nevertheless this has no doubt been exceedingly frustrating to the publishers as well as to their customers. Even so, the results indicate, to me, that some compromises still had to be made to get the book out at all. I am reminded again of my own personal feelings concerning anyone making such an attempt: *They have a lot of guts*.

The financial problems in publication appear to have been handled with the assistance of some public-spirited individuals but the book will be no profit-maker. As to the color problems, some were handled very nicely but some are still present, as perfection in color reproduction has not yet arrived . . . at least not as related to the differences that collectors and philatelists delight in. Still, the book is a brave attempt, as well as a definite advance—a quantum leap if you will—and I am personally happy to have a copy.

Despite its scientific approach I have not found the book difficult to read and have only stumbled as to the meaning in a few places—which may only be phraseology. Actually I was amazed at this lack of difficulty because color has normally left me gasping for air. So I have to say that the technical presentation is excellent. Also, the background and knowledge of the authors are impeccable, with such prestigious people involved as Dr. Fred W. Billmeyer, Jr.; S. Leonard Davidson; and Carl E. Foss. I am not as familiar with Dr. Ivor Preiss but as the book is partly dedicated to him I acknowledge that he must also be up there, and of course we cannot overlook R. H. White, the major author, who has pulled the whole thing together and with his know-how and stubbornness finally gotten this to us. I have felt only admiration for his efforts from the beginning. Twenty-two authors altogether, plus assorted assistants!

The book presents the subject of color in three sections: I. Fundamentals; II. Development of a color-naming system for philately (with considerations of applied science and instrumentation in color analysis); III. Articles on stamp colors, analysis, and studies of specific issues.

Mr. White handles the first two sections, totaling 47 pages. There are three chapters in Section I, explaining color, inks, and scientific methods of color determination. In Sec-



tion II four chapters review the major color-naming systems such as Ridgeway, Ostwald, Munsell, etc.; also printing ink history and formulation, paper and printing, and finally color analysis by non-destructive methods. In reviewing this part it seems to me that Mr. White has shown the key to our relatively easy understanding of what he is presenting by his use of short and to-the-point chapters and subchapters. None are so long that one feels burdened in reading them.

We now come to Section III which covers more specifically, analysis and color studies, subdivided into A, B, and C parts. The eight segments to Part A comprise discussions of typical pigments by individual authors, together with a summary. This comprises seven abridged articles, taken from technical literature, specifically the "Pigments Handbook", vol. 1, 1967, John Wiley and Sons, publishers. Part B of Section III relates to instrumental analysis with five articles by individual authors on spectrophotometry, X-ray fluorescence, ink-film optics, and color photography.

This is followed by color plates on 14 black pages.

Part C of Section III winds up the book with, primarily, nine studies on specific stamps by different authors, mostly philatelic-type, all of them assisted by reflectance spectrophotometric and X-ray fluorescence analyses. These are non-destructive methods, naturally, but the results have to be interpreted and there are some limitations, which are covered in the text. Of particular interest to the U. S. specialist are the studies on the 5c 1847, the 5c of 1857-61, the 3c 1861, and the 4c blue Columbian.

A glossary of six pages follows and finally in a pocket in the back are the important color charts. These were developed especially by Carl E. Foss, with instructions for philatelic use. I don't know a better person for this crucial part and I'm amazed that the editor was able to get him.

A number of major points are made in the book and we mention a few:

1. The best color system that we have today is the Munsell as a basis for philatelic purposes.
2. Fanciful words to describe colors are confusing and should be replaced by a standard system.
3. Most color problems can be scientifically analyzed at the present time, but not cheaply.
4. Even so, many colors can be altered and careful judgement needs to be exercised.

Certainly in total the book is a star-studded performance and the shortcomings are simply one of our present printing and analysis capabilities and the fact that a little more editing could have eliminated a few errors. True, the subject itself isn't helpful because of some of the inherent qualities of color but editor/author White has dealt with these too in general terms.

Now before someone jumps all over me, let me point out what I mean by errors. First, the text is technically fine, to the best of my knowledge, and editor White has taken care of things in that respect. But what would have helped a bit is a little more of the ordinary type of editing; that is, whether something is carefully cross-referenced, are the figure captions sufficient, are the references correct, etc. For example, on p. 7 reference is made to Figure I-1.0 "in conjunction with one of many red hues." As Fig. I-1.0 only shows grays, the reference should have been to Color Plate I-1.0, which does have red hues. Actually I think the author really meant Figure I-1.0 and it is the quoted clause that needs to be deleted instead. The author also states at this point that "a collector can quickly learn to place a scale like this beside a stamp and locate a gray which appears to have the same value as the stamp." Well I did it, yes, but I have no great



feeling of certainty that I've done it right. What I feel that I need is a machine that will do this for me, eliminating my biases, experience, and subjectivity, as well as my concurrent physical status or ability to perceive.

On p. 9 reference is made to a method that differentiates tints from shades (Fig. I-1.3) and right away I'm lost. The author has explained his position and his definitions of the two terms—that tint is used only to indicate the addition of more or less white pigment to a specific hue (color), while shade refers to the addition, more or less, of another color or black. And how do I tell the difference? I have no confidence at all, perhaps because I've always just called everything shades. But real blacks and whites are uncommon. Practically everything is gray in some percentage, particularly for the pre-1930 or pre-1940 period for which this book says it will be most useful. Sure, we frequently say "white" and "black" but the terms are relative—my skin isn't white any more than that of any Caucasian. I have no objection to the definitions for tint and shade but am quite sceptical on being able to correctly use them. Particularly when the caption to Color Plate I-1.4 says "a shade comparison with the tints of the 5c value." Huh? C'mon now! And all through the book it seems to me that there is a loose application of the two terms and that I'm not alone in my confusion, nor the only one who can't tell them apart.

A few more little items: The author's citation on p. 131 should be to "The Stamp Specialist", not "The Stamp Collector." On p. 133, "the color of the five-cent blue lithographs was changed to blue" should read "the color of the five-cent green lithographs was changed to blue." The author, p. 134, also indicates that the rose shade shows a 50% increase in reflectance over the carmine and all I can see on the graph is about 25%. P. 138, graph no. 2 (Figure III C-6.1), delete "error" after 4c in second line of caption; "normal" could have been used. Further, comparing the kicks shown in Figures III C-6.2 and .3 with Fig. III C-6.4, it is puzzling how the zinc and lead labels have been transposed. Accordingly the first designated lead kick for Figure III C-6.4 should be switched with the zinc. The undesignated kick in Fig. III C-6.2 should be another lead. The text mentions the possibility of copper as being indicated for the 1c Columbian, but I do not clearly see such on the graph as the copper should show between iron and zinc (Fig. III C-6.2). Maybe these things are clear to the experts, but they also should be understandable in a general way to neophytes too.

The authors have clearly indicated that the present method of X-ray fluorescence is not helpful on the low atomic numbered elements. As an aside here, it is possible to determine these elements by using an electron microprobe, and it has been tried for me, but the problem is that it is not non-destructive and your stamp will wind up with a scorched spot. So this method has to be ruled out. By not using a lot of power with this instrument perhaps this wouldn't be the case, but I suspect that there would still be a problem from the heat.

## The Color Plates

Now to the two main features of the book, visually at least, the color plates and the color charts, the charts being the most important of course. First the plates.

To begin with, we are warned that "Color reproduction in this section is as faithful as modern lithographic techniques will permit." So, please, I understand that and I just want to point out some of the results. First, I think cross-referencing back to the text would have been useful. This isn't normally done but in this case I think it could be justified and I've done it for myself. Still, my main criticism is that the captions are not helpful enough. This may have been intentional but I'd like to think not. True, there is an errata slip on the 5c Indian red presentation which helps, but one can get completely lost on the last two pages.

On color reproduction problems I'll just provide a sampling:

Color Plate I-2.0. The yellow printing plate has provided too much coverage, giving the impression of yellow paper.

Color Plate II-2.0. The 2c 1902 U. S. is correctly Die II but looks more like a carmine than a philatelic lake.

Color Plate III C-2.0. This is a duplicate of part of Color Plate I-1.0 but the vagaries of printing this time has the second Indian red in my book looking more like the red brown stamp than the other Indian red.

Color Plate III C-4.0. It is not clear if all the 3c shown are considered to be "pinks". This, however, is a caption problem.

Color Plate III C-7.0. As the author discusses nine shades and ten specimens are shown here I'm confused. Also, if these are arranged in the author's three main groupings I would have to say that the reproductions don't do it . . . again possibly just a caption problem.

Enough of this but I do think a little more explanation on the last two pages of plates would help and I accordingly shall designate the items the way I see them. These plates, III C-11.0 and .1, are only discussed generally on p. 166-168.

For Color plate III C-11.0. At upper left are three examples of Scott C23, the top one normal and the others altered specimens. Upper right, the 3c Columbian commemorative, U. S. Scott 232, presumably an intended normal at top and an altered one below. The green for the normal a bit too dark, however. At lower left, a partial showing of a block of four of the \$1 Presidential, Scott 832, an altered example, and below, normal examples of the \$5 Presidential at left, Scott 834, and a normal 832 at right. At least I feel that these were intended as normals with the \$5 and the altered \$1 block appearing to be similar. At lower right, a normal Scott 703, 2c Yorktown, at top and below a darkened alteration, presumably by someone trying to make the dark lake shade.

Color plate III C-111.1. At top, presumed normal copies of the 1c and 2c Pan-Americans, Scott 294 and 295, but again the green for the 1c a bit too dark. And below, altered specimens, one each for the two. Below these at left are four reproductions of U. S. Scott 210, the one at upper left in blue, an obvious alteration, and to right a normal early printing of 1883-84, the dark red brown. Below at lower left, a normal orange brown of the late 1884-85 printing period, with to right, an altered specimen looking like a black brown. Then at right a normal pair of the 3c Susan B. Anthony, Scott 784, with two altered specimens below.

Perhaps the author wished to challenge us on these two pages but the trouble is that reproductions aren't always so accurate that one can be sure of intent! Which of course is one of the problems with color, particularly when something was originally printed by one method and reproduced by another.

## The Color Charts

Now to the color charts, the most important part of the book. Here we are warned again that they are useful primarily only for pre-1930 colors. I expect this usage can be stretched a bit but certainly not to include much in the post-WWII period with its fluorescent inks, brilliant organics, etc. and all the multicolored work of today where most of the cataloguers simply throw up their hands and use just the word "multicolor" instead of telling us what colors specifically.

I agree with the tying-in to the Munsell system and I think at this time that the book has developed a viable compromise in the number of "chips" shown on the charts, which is stated to be 624. The Munsell books of color provide from about 1100 on up



but are expensive (\$250 plus) and the ISCC-NBS system with 267 "chips" is too small in number. So I've tried to use these new charts and I have come up with some answers—and if I continue to agree with myself I will figure that I can use them, and if others can do likewise maybe we can finally get some standardization into this messy field. I do have some comments, however.

In the makeup of the charts I thought at first glance that they were printed as solids but I soon found out differently. A very fine screen has been used, so that with my unaided eyes they looked solid but when I began using them under my customary 3-power lens, that I require with my old eyes, they fell apart a little and provided a wee bit of trouble in the matching. Still more of a problem was the shine from the surface of the charts, as my stamps didn't have a comparable shine—so a little difficulty there. Of course, some stamps are shiny, and more so today, so—perish the thought—maybe two sets of charts are needed like Munsell provides, coated and matte surfaced. Another problem was the distance necessary for comparison. A mask is supplied with the book but maybe I've been spoiled by comparing colors right smack adjacent to each other and not a quarter to three-fourths of an inch away, as necessary with these charts and the desirable use of the mask. The mask does, however, permit checking of more than one "chip" at a time, which is a help. One improvement suggested in the use of the mask is that you affix a reasonably large pocket on the back, underneath the bottom hole of each of the two comparison sets of holes, to hold your own specimen in just the location that you want; that is, the part of the stamp that you want to compare. This makes it easier to move the mask around and still keep your stamp in position. Be sure, of course, to not cover the holes that you are going to use on the charts, and only place the pocket to handle the specimen hole.

My conclusions from using the charts so far? Well, it is a little too soon for that—ask me in a year. Still, from the close proximity on the charts of some of my shade examples I'm seriously questioning why different catalog numbers or subletters are currently being used in a number of cases. I think we've gone too far in some instances in designating shades. Author White has brought that out, too, on the "pigeon blood pink." Of course, I think the English have gone too far also, and several studies in this book show what I mean.

There is possibly another problem with this book and that is the binding which may not stand up under much use. My copy does not appear to be a sewn binding in the usual sense, but each page appears to be separate and apparently affixed with glue in a "perfect" type of adhesive binding. This in itself may not be a problem as the paper is thick enough that there should be sufficient adhesion, so the problem is probably going to be the big pocket in the back which under usage may tend to split things. Possibly the only other way to have handled this would have been a second separate binding of the color charts by themselves and that would have created other problems. We'll just have to see how the books stand up.

Published by and available from The Philatelic Foundation, 270 Madison Ave., New York, NY 10016, 175 pages, plus a pocket of six color charts, with matching keys, a mask, and an instruction booklet. Cost of \$39.50 postpaid. This may sound a bit expensive but so are some of the shades in the catalogues. Also there should be no question that the philatelic community needs a standard color system. Consequently this is an important book and that is why I've used so much space in reviewing it, and still there is a lot that I didn't cover. But anyone truly interested should get a copy.



## J. E. Ralph

Director, Bureau of Engraving & Printing, 1908 - 17



Shown here is a photograph of Joseph E. Ralph, director of the Bureau of Engraving and Printing from May 11, 1908 to Oct. 31, 1917. He served during the period the so-called Panama-Pacific small die proofs were produced. His tenure is called to mind by the persistent repetition of the erroneous statement that these proofs are called "Southgate printings, as these were made during the tenure and by the direction of H. M. Southgate, Director of the Bureau of Engraving and Printing."

Hugh M. Southgate, best known for his service to the Bureau Issues Association, never was employed by the Bureau. He was general manager of the Washington office of the Westinghouse Corporation, which held a contract for the maintenance of electric motors on Bureau presses. Naturally, in his work he had easy and constant access to Bureau operations and made many useful contacts there which were the source of his many philatelic writings.



## J. W. Scott on Essays and Proofs

We are pleased to reprint in this issue, a paper read at a meeting of The Philatelic Society in New York over eighty years ago. The paper by John W. Scott retains its interest and importance for us not only from an historical point of view but also because of the accurate synopsis it presents of essay and proof collecting.

The meeting itself must have been an unforgettable one, with Scott illustrating his talk with material from his own collection and from the collections of John N. Luff, William Alexander Smith, Alexander Holland, and most interestingly, Henry G. Mandel, all of whom were present. The meeting of The Philatelic Society, New York, was held on March 19, 1900 and was reported in the March 31, 1900 issue of the *Metropolitan Philatelist*, pages 227-230. The photograph of J.W. Scott appeared in the December 15, 1910 issue of the *Philatelic Gazette*, page 51. The illustrations of essays which accompany this reprinted article were loaned by present-day collectors. Photographs of these are by Adrien Boutrelle.

ERNEST C. WILKENS

### The Birth of a Postage Stamp

*Read before The Philatelic Society of New York by J. W. Scott.*

All things must have a beginning, and a postage stamp which comes within an ace of being both the smallest and mightiest document of our age must pass through many stages before it is ready to perform the duty for which it is created. It is not my purpose, however, to detail the manufacture of postage stamps, as the public see them, but to go further back to the period of their very conception; to note the crude ideas, designs, drawings and engravings, in fact to try and interest my fellow members in the beautiful and interesting engravings which are variously known as essays, proofs and specimens.

A postage stamp is simply an acknowledgment for money received, by which the seller binds himself to perform a special service at the option of the purchaser, so that the only essential is that on the delivery of said token the letter to which it is affixed, or of which it forms a part shall be safely delivered as directed. If all people were honest little thought or care would be necessary to prepare postage stamps, but experience has demonstrated from the very first that rogues were prepared to take advantage of any carelessness on the part of the government furnishing its little receipts. The first stamp bore the portrait of the queen of England; it was printed in black and cancelled in red. Very few months sufficed to prove that the red cancelling ink was easily removed from the black stamp, so the colors were reversed, the stamp printed in red and the obliteration made in black. From the first to last the war has been raging. The various governments and their employees have been trying to make postage stamps that could not be used a second time, while the dishonest among the population have constantly been trying to have their letters carried free by getting the best of the postage stamps. Some of the most curious and interesting of the essays to which I shall call your attention are the inventions of cranks, men with just brains enough to devise some curious combination which they warrant cannot be beaten (and they were nearly always correct) without stopping to think if the scheme could be put into practical operation.





**J. W. Scott, from a photograph made in 1910.**

The first example of this class to which I shall call your attention is the Coupon stamp which is my first exhibit (Ex. 1). It is practically a double stamp. The lower portion being fastened to the letter while the upper and ungummed part was to be removed by the postmaster. The bottom half consist of the 1c. 1861 stamp, while the coupon equally large bears the following imprint in a neat frame: "Stamp of no value without coupon. Coupon to be removed only by the postmaster." It was never used in this country, as it would be utterly impossible for any force of clerks to handle the mail in large cities, but the plan has been put in operation by some of the rural posts of Russia.

Another crank modified the idea by using the regular stamp, but only gumming three-quarters of its surface, so that the ungummed part could be torn off when struck by a specially contrived canceller. Another outgrowth of this is to perforate a circle in the



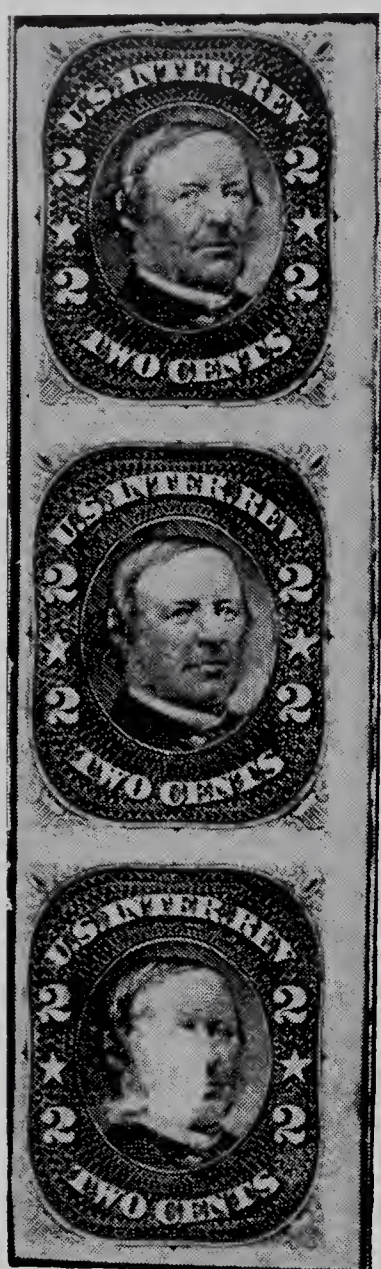
center of the stamp which would certainly come out if the label was removed from the letter. This device was futile because when stuck on a letter it would be difficult to determine if the center and frame were part of the same stamp as sold, and the great difficulty of the post office officials tearing the stamps apart for sale without tearing out the perforate portion also.

The next idea (Exhibit 2) consisted in printing the stamp on a substance popularly called "gold beater's skin," which is in fact a thin transparent paper coated with some preparation which, like the decalcomania pictures of our children allows the design to be transferred to the paper on which it may be affixed. An excellent scheme, but like the last not practicable owing to the enormous wastage in handling. The plan was carefully tested in Prussia when two high values were prepared and remained in use some years. Notwithstanding that the plan had the advantage of being confined to official use, the stamps not being sold to the public. The scheme was not successful and they were withdrawn from use forever.

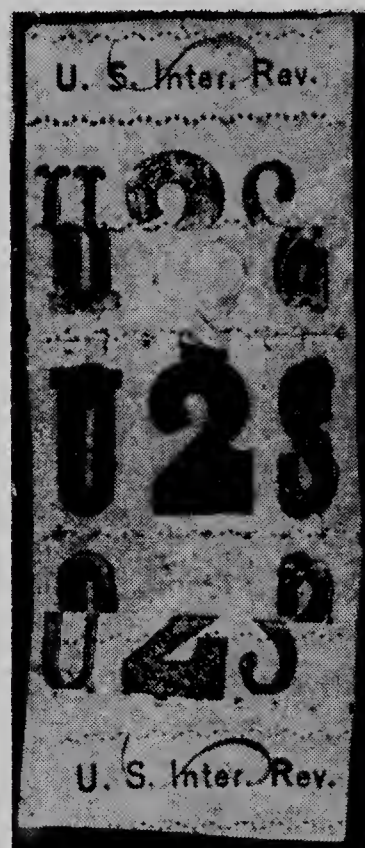
My next exhibit consists of a revenue essay, and is decidedly a "bright" one in every sense of the word. The plan of this inventor was to put a few grains of fulminate of mercury on the back of each stamp; this was covered by a disk of white paper, gummed as usual and stuck on the letter or document. All the postmaster had to do was to hit the stamp with a hammer—the fulminate did the rest, for it promptly blew the center out of the stamp. It is stated that a large quantity of these stamps were prepared and sent to New Orleans for trial use. As the story goes the expressman, with the usual care taken by these gentlemen when making a delivery, threw the case on the sidewalk in front of the collector's office, and thus saved the officials the use of their little hammers, for the whole case went up in a cloud of glory—or smoke; at any rate that was the last seen or heard of explosive stamps except the few that have been saved by a kind providence to gladden the hearts of stamp collectors. Our next Exhibit is fearfully and wonderfully made, description is almost impossible except by quoting Mr. Gilbert's Nanky Poo "a thing of shreds and patches." However, I will do my best; a strip of paper seven-eighths of an inch wide and two and a quarter inches long is punched with a single line large S at top and bottom and twice at sides in center, then a large heavy numeral of value (5 or 2) is punched out of the center and a large letter U.S. printed in gold on each side of the numeral shaped hole; it is then folded with a pleat in the middle so as to reduce the length to an inch and an eighth; it is now printed as follows and gummed on the back. Of course, it would be impossible to remove this stamp after it had been once stuck on without it falling to pieces.

Among practical ideas that have never been accepted is the plan of having postage stamps as coupons on bonds for small amounts. We expect to see this plan adopted when some commercial nation is in want of a new plan to raise the wind. Postage stamp saving bank is a similar plan now in working order in nearly all civilized countries. Getting down to legitimate invention the first place must be given to the use of fugitive inks in printing, a plan now adopted in many countries and should be used everywhere. Although outside the domain of my paper, I cannot refrain from calling attention to a device in cancellation used to the best of my knowledge in but one instance. I refer to the acid cancellation of Blood's penny post, a plan at once practical and efficient. A crank scheme used for a year or so in the Hawaiian Islands but invented in New York consisted in having three sharp punches so as to cut out three small disks from the stamp but so adjusted that it did not penetrate below the stamp: of course such an instrument must soon become dull and fail to do its work. Many of the older collectors will recollect the arrival of the first 2c. portrait stamp of Hawaii so disfigured and noting with pleasure how the holes gave way to circles which then merged into dots and finally disappeared.





Unfolded.



Folded.



The "exploding" essay. 2c revenue stamp essay, portrait of Hugh McCulloch, engraved, dark blue. The fulminate of mercury has corroded the bottom stamp. (Left)

The "shreds and patches" essay. 2c revenue stamp essay, blue and gilt on white wove paper. (Right)

We will now consider the birth of a legitimate stamp. Usually the artist will be instructed as to what is wanted and he will prepare and submit a design, but sometimes officials with the same amount of artistic ability that distinguishes myself, will make a rude sketch of what they want and insist on impossible combinations being worked up. More frequently a photograph or engraving will be cut down, letters printed on or drawn in and submitted. Mr. Mandel has many superb examples of these first inceptions of a postage stamp. At other times exquisite pen or india ink drawings will be made in large size which are given to the engraver to copy and when he has proceeded far enough to "pull a proof" we secure some of those unique proofs of unfinished designs which are the delight of the true collector. Some have been fortunate enough to secure proofs of the same stamp in various stages, proofs of the design without frames or frames without heads, many of which were sold at a late auction and secured very good prices from an appreciative public. Frequently after the design is finished some critic in the establishment or the government may suggest alterations which are carried into effect. Or sad to say, after all the care, skill and labor that has been bestowed on the stamp it may be rejected and remain forever only an essay, or even after it has successfully passed all the stages of



"essay," "proof," and "specimen," and been printed and delivered to the post office, some changes in politics or rates may regale it to the grave of the stillborn. Many such cases are known to collectors. The most noticeable instance in our country, being the 1c. orange Confederate.

The next class to claim our attention consists of specimens. After a die has been accepted it is hardened and plates made therefrom. In many cases sheets are printed in every conceivable color and submitted to the postal authorities for selection. Many of these beautiful and valuable sheets are destroyed while others remain to gladden the hearts of collectors of this and future generations.

We now come down to proofs, the last stage of our subject. These may have been printed and sent to the government as an example of what they are to get or they may be printed when the stamps are issued, or after they have become obsolete as examples of the work of the engravers. The last is not frequent because in the case of important governments the dies and plates if not destroyed would remain under government control. Our own government ordered many sets of all its stamps printed for distribution to congressmen and others.

I will now with your permission say a few words in regard to values.

In early days of stamp collecting before mercenary ideas invaded the philatelic Eden stamps were collected as things of beauty coming from all parts of the world and were prized accordingly. Those unable to secure a sample of every stamp took great pains to at least get a specimen of every beautiful one. I at least maintain that beauty should be the guiding star of our lives and if we collect stamps for their beauty why not get them in their most beautiful state? Many stamps which leave the engraver's hands as things of beauty are degraded to ordinary affairs when poorly printed with cheap ink on common paper.

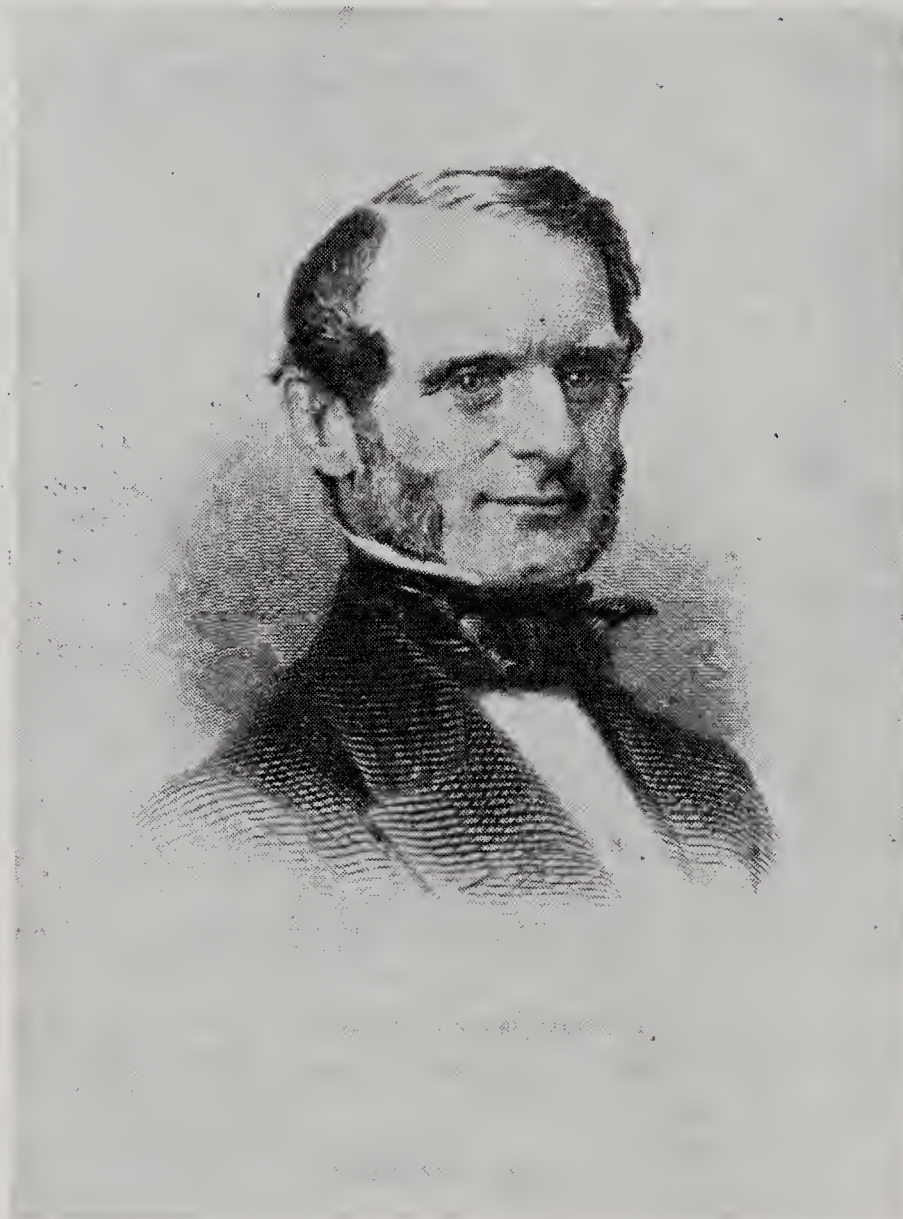
Now as to rarity, specimens of the original drawings must be unique. Unfinished engraved proofs are represented by from one to half a dozen copies, usually only one. Coming down to die proofs it is doubtful if in any case one hundred specimens have been struck off. Impressions from the plates may exist to the extent of several thousands but this would be a very rare exception, two or three sheets of one hundred each would usually fill every demand. These figures will show the enormous value of proofs of any description in comparison with regular stamps. While as things of beauty there can be no comparison. It is a characteristic feature of humanity that men do not want anything until it becomes rare. When stocks are at the highest the public flocks in to buy and while proofs can be had at very low prices they are neglected by collectors but as soon as they begin to advance in price, collectors will begin to climb to get them. Figures at late sales show that prices are going up and true collectors are eagerly following. I wish them all success in securing specimens but regret to have to inform you that there are not enough to go round.

## "1869 TIMES" DISCUSSES ESSAYS AND PROOFS

The November 1979 issue of *1869 Times*, quarterly newsletter of The U. S. 1869 Pictorial Research Associates, has two articles of interest to essay-proof collectors. Bob Young contributed a tabulation or guide to the selling prices of the low denomination essays, and Fred Lopez recounted his pursuit of the crossed flag essays, Brazer type 112EE.

# More Correspondence on Civil War Currency Production

Comparison of Printing Costs of the New York  
Printers and the Washington Government Bureau



American Bank Note Co. engraving of  
George Harrington, Assistant Secretary of  
the Treasury, to whom the Risley letter was  
addressed.

OFFICIAL  
TREASURY DEPARTMENT  
NATIONAL CURRENCY BUREAU  
FIRST DIVISION

*Sir:*

Supposing from your inquiries you are substituting a comparison between the expense of preparing the fractional currency in the Dept. and its cost previously I desire to make two or three suggestions.



1. The subjects (i.e. numbers of stamps or notes) printed on each plate in New York, were less in number than are printed in Department. The 5s and 10s printed in N.Y. had 20 subjects on a sheet. Here we print 25 subjects on a sheet. In N.Y. they printed 25s and 50s, 16 subjects on a sheet—Here we print 20 subjects on a sheet the size of the sheet being the same at both places. So of the larger denominations we get four more notes to a sheet and of the smaller denominations we get five more notelets on a sheet, than were given in N.Y.

2. The printing in N.Y. was less perfect and less expensive. The sheets only went through the press twice. Now they are printed four times, making the currency much better & more difficult to counterfeit.

3. No bronze was used in N.Y.

4. It cost to print in N.Y. \$55.75 for a 1000 sheet of say 5s and 10s. This 1000 sheets would give 20,000 impressions or stamps. (i.e. 20 subjects on a plate sheet). It costs to print 1000 sheets in the department of same denominations \$19.37½ & you will have 25000 stamps or notes (i.e. 25 subjects on a plate).

It follows that the printing of Fractional Currency in the Department costs about ¼ the cost of printing previously & that a more perfect currency, better guarded against counterfeiting & more durable is produced.

Yours respectfully,

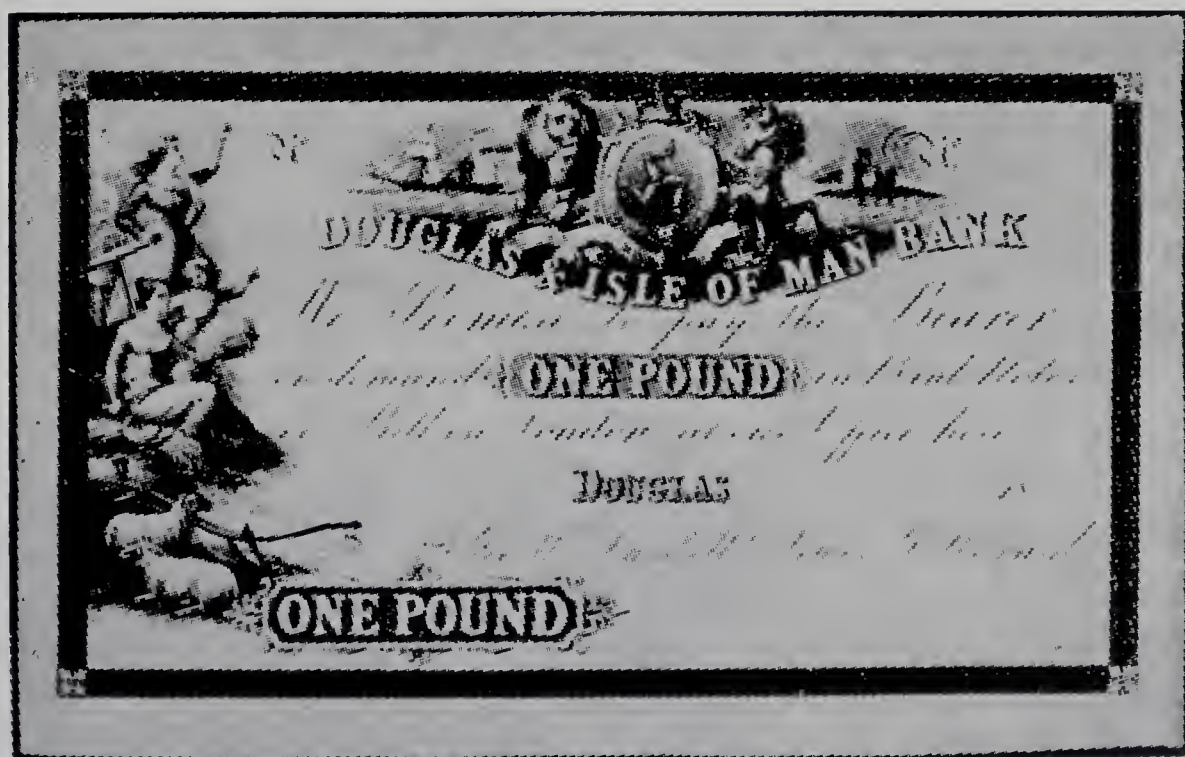
*H. A. Risley*

*Supt. Spec. Age't.*

*Hon. Geo. Harrington*

*Asst. Sec-Treas'y.*

Douglas & Isle of Man Bank proof sold at Stanley Gibbons auction sale. See Page 42.



# Counterfeit Passing - - A Case in Point

## Part IV

By FORREST W. DANIEL

**D**R. JACKSON's discovery in the National Archives of a direct mail advertisement for counterfeit United States currency (JOURNAL, No. 142, p. 77) has brought to light the initial step of an interesting business. Apparently it was not as short lived as one might suspect. In the following issue (JOURNAL, No. 143, p. 155) Belmont Faries submitted an item which described the fraud which attended the operation. Mr. Faries wondered if a "sucker" from as far as Alabama ever showed up in New York to purchase counterfeit money.

The answer is, yes. At least, according to three newspaper items dated in 1886, one J. H. Breum from Dakota Territory went to New York, was swindled—and didn't like it. The following item appeared on page 4, *The Daily Pioneer*, Mandan, Dak., on Wednesday, March 17, 1886:

The following despatch from Philadelphia, dated the 15th inst. looks as though a West Dakota man had been victimized lately: "A middle aged man giving the name of J. H. Breum of Taylor, Stark County, Dak., an extensive farmer and stock raiser and justice of the peace, complained to the police today that he had been swindled at 'sawdust game' in New York. He fell in there with a man whose description tallies with that of 'The' Davis, brother of 'Tom' Davis who lost his life while trying to play the same game on James T. Holland of Texas. Breum paid \$300 for \$1000 in alleged counterfeit money and his friend undertook to express the bag containing it to Philadelphia, whither Breum was going. When Breum got the bag from the express company it contained only pebbles."

Two days later the weekly edition *Mandan Pioneer* expanded the story with a detailed description of the "sawdust racket":

It is well that Dakota people when they go to the east, should not dally with the elephant to too great an extent. The sad experience of Mr. Breum of Taylor, as recorded in the *Pioneer*, by which he lost \$300 that he paid for \$1000 worth of greenbacks, should be taken to heart by all Dakotans who are visiting the effete east. The fact is that New York and Chicago are full of "sawdust racket" men, and they work with remarkable freedom. They are little troubled by prosecutions, as fraud and using the mails improperly are the only charges that can be made. They are very shrewed, and allow no point upon which a prosecution might be based to be overlooked. Occasionally the Post Office people make a case on them, but it is seldom. No one who ever traded with one of those sharpers ever got ahead of him. They advertise counterfeit money, but when you go to trade they show you good money. You buy for about 25 per cent, and they deliver into your hands their good money that you have purchased, but manage before they let you go to get it back again. The suckers are not always greenhorns, but are frequently men who have heard of the trick and go into it expecting to be sharper than the sharpers. They never succeed.

A gentleman who understands something of the way it is worked remarked the other day:

A friend of mine once came to me with a "sawdust" circular, and showed me how the country was being flooded with counterfeit money. I told him the man who



sent the circular had no counterfeit money and explained the game. He would not believe me, and I let him go to make a deal. He was so persistent that I couldn't do anything else. He met the man and was done up. The way it was done was like this: The sharper told him that the police were watching so closely that he was afraid to bring the boodle to the place of meeting, but would make the deal just the same. He called for an envelope, and placed my friend's money in it, sealed and wrote on it the address of a well known hotel man. As he was writing, the sharper looked up and remarked the ceiling was very high and out of proportion to the room. My friend looked up and in a trice the envelope with the money was changed to one containing newspaper cuttings. My friend took the envelope to the place he was directed, being instructed that the person addressed would understand, and deliver the counterfeit money. Then he learned the trick of envelopes. There are countless variations of the plan, all the details, as in other confidence games, being left open to the suggestion of the circumstances by the sharpers. They are frequently backed by reputable men. A wealthy man in Chicago is said to furnish a sawdust game with a good supply of fresh notes to be "flashed" in the game.

The *Bad Lands Cow Boy*, Medora, Dak., a weekly newspaper in Breum's home county, was not quite so objective in a front page editorial on March 25:

J. H. Bruem (sic) of Taylor, Stark county has, according to the Mandan Pioneer, shown his dishonesty by trying to buy counterfeit money and then shown that he is a consummate fool by kicking, when he found that he was swindled. It appears that he went to New York to buy the "queer" and the man of whom he bought it, put it in a satchel and in Bruem's (sic) presence expressed it to Philadelphia, where Bruem (sic) wished to stop off to see Independence Hall; a beautiful illustration of a patriotic criminal. When he claimed his satchel in Philadelphia, he found nothing in it but stones. It is beyond doubt that Bruem (sic) intended to pass this money among his friends and neighbors. Stark county's "3-11-77" should give him about two hours to leave the country.

An exact definition of Stark County's "3-11-77" was not found, but the implication is quite clear.

John H. Breum was born in Norway in 1855 and came to the United States with his family in 1877. They settled in the Taylor area of Dakota Territory in 1882; John and his brothers were farmers and carpenters. In 1896, Breum was listed as a carpenter in nearby Richardton. By 1900, he was a dealer in lands and continued as a real estate and loan agent in Richardton until well into the 1920s at least. He owned several tracts of farm land. Breum never married, he died in 1940.



Proof, 1st Charter Period, Charter #1 National Bank Note sold at NASCA sale for \$4,500. See Page 42.

# Latin-American Essays in Search of an Identity (VII)

(Continued from JOURNAL No. 142, Page 80)

By BARBARA R. MUELLER



Brazil unaccepted essay.



Brazil types A159b and A159d, elements of the latter being derived from the essay.

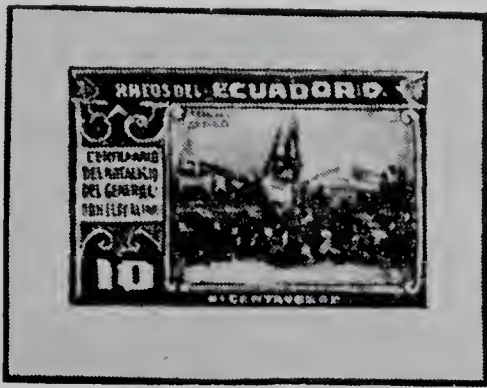


Colombia unaccepted postal tax stamp essay.

**BRAZIL:** Essay for the New York World's Fair issue of 1939, format of Scott type A159b and A159d. Magenta and white tempera and wash framework and inscriptions, with photographic black vignette portrait and female figures at sides pasted in, as well as the lettering under the portrait "PALACIO DE JUSTICIA" (obviously not descriptive). Despite the pencilled notation "accepted" at the right, it seems that only the top right and top center frame design was adopted, and that for A159d depicting a "statue of friendship", which may be the meaning of the tiny female figures on the essay.

**COLOMBIA:** Unaccepted rose and white essay in tempera, pencil and wash for a postal tax stamp of the sort issued during the 1940s. Has the Red Cross emblem plus the symbolism of "protection" as seen on Scott type PT5. However, no issued stamp directly resembles the essay.





Ecuador design concept essay.



Ecuador issued stamp.

**ECUADOR:** Essay for a design in the President Alfaro centenary issue of 1942, Scott types A167 and AP23. In magenta and white wash and tempera, with an additional "SERVICIO AEREO" pencilled in upper left corner of vignette. It closely resembles the issued stamps, especially in the frame detail.

**ECUADOR:** Blue-green and white unaccepted essay in wash and tempera for Scott type PT16, the postal tax stamp of 1938. The map vignette is only suggested, while all the wording in the bottom panel of the issued stamp is included. Aside from format, the issued design in carmine rose only remotely resembles the essay.

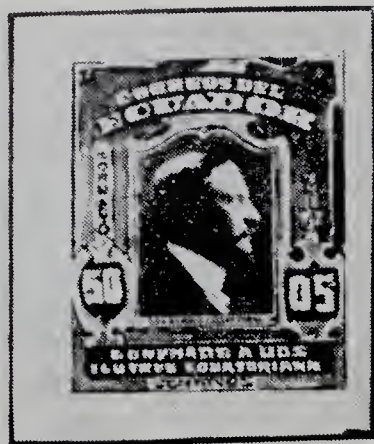


Ecuador essay for postal tax stamps of 1938. Ecuador issued postal tax stamps of 1938.

**ECUADOR:** Two unaccepted essays for an abortive "Homenaje A Dos Ilustres Ecuatorianos" for Famous Ecuadorians issue picturing Remigio Crespo Toral and Alfredo Baquerizo Moreno. These men were ultimately honored with two separate stamps printed by De La Rue rather than American Bank Note Co. The green essay at the bottom is crudely done in wash and tempera but marked "accepted." The brown essay on top is a more finished version which appears to be a photograph of the final essay drawing.

Related to these essays is another picturing Remigio Crespo Toral only. It consists of a photographic portrait in blue-green tipped into a purple wash and tempera frame which has the usual dual decorative elements. The essay bears a distant relationship to the issued stamp of 1942, which was also printed by De La Rue, and an even more remote resemblance to the second Remigio Crespo Toral issue of 1961 printed by Litografia Nacional of Portugal.

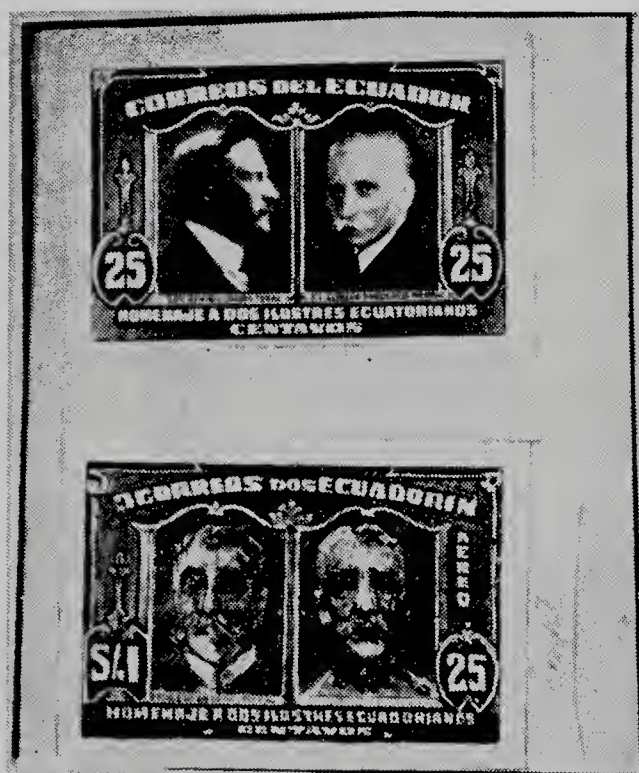




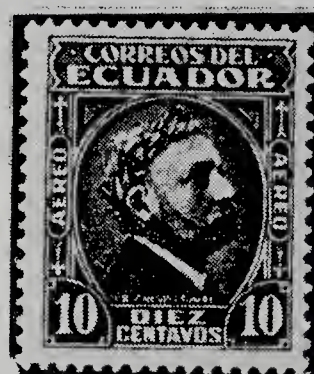
Ecuador unaccepted essay for Remigo Crespo Toral stamp. (Left)



Ecuador issued version of the Remigo Crespo Toral stamp printed in Portugal. (Right)



Ecuador unaccepted essays for the Remigo Crespo Toral Alfredo Baquerizo Moreno stamp.



Ecuador issued version of the Remigo Crespo Toral stamp. (Left)



Ecuador issued version of the Alfredo Baquerizo Moreno stamp. (Right)



Salvador essay for 1937 airmail type.



Salvador issued airmail stamp.



SALVADOR: Essay for 1937 airmails, Scott type AP10. The vignette includes a sketchy airplane over a landscape only hinted at, not the church of the final design. Done in rose red tempera and wash, the essay includes the notation at the right "this side", which scrollwork was indeed adopted, as opposed to the version at the left. The escutcheons for the numeral and AEREO were also adopted.

## Chinese Essays

NOT all the essays of the type described here were intended for Latin-American countries. One was for China's 1945 commemorative honoring the signing of a treaty in 1943 with Great Britain and the United States (Scott type A68). The issued stamp, printed of course by American Bank Note Co., features the Statue of Liberty, a map of China, the flags of the three nations involved, and a portrait of Chiang Kai-shek.\*

Listed as lot no. 60 in Stanley Gibbons Auctions "Philatelic Rarities of the World 18 October 1979" sale is one of the now-familiar genre of essays described as "\$1 composite artist's essay depicting portrait of George Washington and centre of Haiti 1899 issue, handpainted frame and tablets in brown and Chinese white on white wove paper measuring approx. 38 x 22 mm., the whole mounted on lined paper approx. 60 x 57 mm., some slight wrinkling caused by glueing together of the papers." As estimated value of 600 pounds was placed on the item.

The illustration showed the artist's familiar procedure of using slightly different tablets and frame ornamentation on each side of the design. If it were not for the Chinese inscriptions, one wonders how this essay could be tied to the Chinese issue. In fact, except for proportions, this square essay seems based on the long rectangular design for Haiti type AP4 of 1938, which commemorated the 150th anniversary of the U. S. Constitution, right down to George Washington and the arms of Haiti.

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\* See EPJ, Vol. 7, No. 1, Section 2, Jan. 1950, Whole No. 25 for a catalog of Chinese large die proofs, trial and normal color die proofs from the collection of G. S. Knoth, which includes such items by American Bank Note Co. for this stamp design. No artist's essays are listed.

## More Reported but not Seen Examples

From a George Alevizos sale: COLOMBIA 1946 5c Andres Bello (C145) gouache and pencil drawing in dark green, prepared for the American Banknote Company, VF, est \$150, realized \$160.

From a July 27, 1979 sale in London as reported by George Alevizos, the following items as described in the auctioneer's catalog:

COLOMBIA—1939/49 original artist's drawing for the 30c value in olive/green with handpainted border and engraved centre with design, as issued. Produced for the American Bank Note Co. SG 540. Est. £80.

COLOMBIA—1939/49 original artist's essay for the 1c value handpainted in blue/green. Produced for the American Bank Note Co. Est. £50.

COLOMBIA—1940 issue original artist's essay handpainted in blue/green of the "Bridge at Boyaca" with alternative values "5" and "1". Est. £60.

(Note—Judging by the two illustrations in the catalog, the above items seem very similar to some described earlier in this series. Eventually we will try to correlate all this scattered information.)

Submitted by H/F Stamp Co.—green and white wash and tempera drawing for COLOMBIA type A157 (10c, no. 439), symbol of gold mining; overall size and orientation similar to issued stamp but frames and escutcheons from numerals different from issued, and country name spelled as “10EUMBEA”.

From the “Nemo” collection of Latin America sold by Harmers of New York, Jan. 18, 1980: HONDURAS.

### 1929 Garay flight

American Bank Note artist's original sketch in water-color (deep carmine) with tempera overprinting; on thin paper tipped on lined paper. Est. Cash Val. \$150-250 ..... (C13C E) unl.  
Pencil design, also on thin paper tipped on lined paper; the design leans toward the Garay stamp but is dated 1825 and 1921 at top left and right. (C13C E) unl.  
1931, hand-drawn design in pencil (Stamp size) of a frame, somewhat similar to the 10c value of the American Bank Note 1931 set. The design is on thin surfaced paper and dated 1930-1934. Est. Cash Val. \$50-100 .... (302E) unl.  
Ca. 1943(?), essay for 46c value in purple-brown water color with tempera overpainting; inscribed “1939-1943 U.P.U., etc.; on thin paper tipped on lined paper Est. Cash Val. \$150-200 ..... —

## Engravings at The Whitney Museum

A MUSEUM exhibition, the first of its kind, entitled “Making Money: American Engraving 1776-1979”, was on view at the Whitney Museum's downtown branch on Water Street in the New York financial district from December 6, 1979 until January 23, 1980. The show was arranged to be an historical survey of American paper securities—stocks, bonds, and paper money—and it succeeded in this large aim through the great quantity and variety of material shown. The sheer volume of work done in America over the past two hundred years, a volume unmatched in any other country, gave opportunity for the development of the specialized field of security engraving. Colonial and Continental currency in profusion, the endless issues of private bank notes up to the Civil War, the variety of government paper money since that time, the developing American industry seeking funds in the public market through issues of stocks and bonds, all created a demand for security printing. One great area, postage and revenue stamps, did not find a place in this exhibition of American engraving, but the philatelic-minded viewer could easily add this “missing” section from memory or a glance through the stamp catalog.

The material on exhibit consisted mainly of bank notes of all periods loaned by George W. Wait and specimen certificates on loan from the American Bank Note Company. The Smithsonian Institution provided some Continental currency and the U.S. Secret Service had a small display of excellent counterfeits. Every item displayed had some point of interest and contributed to the theme of showing the engraver's art. If one piece were to be selected as most striking, it would be the large oil painting by A. E. Foringer entitled “Progress”. Mounted near this work of art were proofs of the vignette engraved by Robert Savage and its use on certificates. (This design was discussed in EPJ #141.)

In a quarterly journal such as this, notices of exhibitions unfortunately can only be “for the record”. This show was organized by five college students designated as Helena Rubinstein Fellows in Art History and Museum Studies. They handled this specialized topic of American security printing in a thorough and lively manner and were fortunate in having the cooperation of Mr. Wait and of the American Bank Note Company.

ERNEST C. WILKENS



### **Essay-Proof Basics from Journals of Yesteryear**

From time to time under this heading we will be reprinting significant articles from the early, difficult-to-obtain issues of THE ESSAY-PROOF JOURNAL for the benefit of the neophyte as well as the refreshment of the memory of the more experienced collector. Although the articles will be chosen with care for the enduring relevance of the information therein, the possibility always exists that subsequent writings may have modified that information. Readers are encouraged to search the JOURNAL files to further their education.

BRM

*From Volume 2, Number 4, Whole Number 8—October 1945:*

### **Bank Note Proofs as Distinguished from Bank Note Reminders**

By JULIAN BLANCHARD, Ph.D.

It has been noticed that stamp collectors, and stamp dealers and auction catalogers as well, occasionally fall into error in their use of the term "proof" in relation to bank notes. Unfamiliarity with this field, and in addition the real scarcity of such proofs, no doubt account for the wrong use of this term.

The mistake that we refer to consists in applying the term proof to unissued remainders of bank notes. These remainders are frequently to be seen in sheets of four notes (sometimes only two), just as received from the printers, but perhaps more often as singles cut from such sheets. They are nearly always unsigned and undated, though some may be partially completed in this respect, and some may have spurious signatures and dates that were applied at a later time. They were never issued as currency, but were left on hand after a change of issue, or because of the dissolution or failure of the bank. We call them, for short, bank note "remainders." They are clean, crisp, and unblemished in appearance. The difference between such a specimen and the average worn and soiled bank note is even more striking than that between a stamp proof and a used stamp, and affords some additional excuse, perhaps, for putting it in the wrong category.

But the test for distinguishing remainder notes from proof notes lies in the difference between the kinds of paper upon which they were printed. And furthermore, with regard to appearance, one has but to compare these unissued notes, as beautiful as they are, with genuine proofs to realize the great superiority of the latter in the perfection of printing and the bringing out of detail.

### **INDIA PAPER USED FOR PROOFS**

As in the case of stamps, proof impressions of bank notes were nearly always made upon India paper, backed by cardboard. Proofs of this kind were made of the individual vignettes and other portions of the design, for certain purposes, as well as of the completed plate of notes. We find the India paper sometimes still adhering to the card, but perhaps more often removed therefrom. Generally, but not always, we find the proof notes with small holes (2.5 to 3.5 mm. in diameter) punched along the lines for the signatures, a special indication that they were not to be used as actual notes. Of course, the

presence or absence of the punchings does not prove anything, for they could be added if originally absent, and remainder notes have been seen with such holes.

The India paper thus employed is quite different from bank note paper. It is in reality a Chinese paper, and is made of bamboo fiber. It is rather thin, soft, and absorbent. Being handmade, it may vary considerably in thickness even within a small area; individual fibers, or clusters of fibers, are here and there distinguishable with the unaided eye, and there may be thin spots, and other irregularities and small defects. It is fairly opaque, and very absorbent; a slight wetting on one side will show through almost instantly. Its thinness and its soft and absorbent qualities enable the finest lines of the engraving to be clearly impressed in the printing. But these characteristics also require that it be backed with cardboard to prevent destruction by the pressure of the printing press.

Another kind of paper used for proofs, and called *proof* paper, is a white handmade rice paper. This is somewhat thicker and more opaque than India, and more uniform, and it does not require the use of cardboard backing in the printing process. Most of the bank note proofs that have been seen are on India paper.

All handmade papers, India, rice and bond, are made on laid moulds, but since no pressure is used the laid lines may or may not be apparent. Modern laid paper is a machine made wove paper with a "laid" watermark impressed upon it.

## BANK NOTE PAPER

The paper upon which the actual notes were printed is *bond* paper, made of linen rags. Being handmade also, it likewise varies considerably in thickness and uniformity. It is somewhat thicker and much tougher and stronger than India, and is less absorbent, affording a less perfect impression. It has a hardness and stiffness not possessed by the soft and yielding India paper, so that when "snapped" it has much more of a crispy and crackling sound (that is, when unworn). As thin and fragile as it is in comparison with that used for our paper money today, it nevertheless has immeasurably greater lasting qualities than India paper would have for this purpose; wherefore an India proof note is not likely to be mistaken for an unissued remainder. The mistake that is made is in thinking a remainder to be a proof.

It has been found that a little experience is generally quite sufficient to enable one to make the distinction. In the absence of any such experience, and without examples of each for comparison, attention must be paid to the different paper characteristics that have been pointed out above, to avoid error.

In the examination and study of a large number of bank notes, both issued and in sheets of remainders, a considerable variation in paper has been observed, in thickness and in other characteristics. It is hoped to be able to present some further discussion of bank note paper in a future article.

## Proofs in 1980 Scott's "U. S. Specialized" Catalogue

A press release from the publishers of Scott's "U. S. Specialized" catalogue notes the following price movements:

In *Die and Plate Proofs* 3,561 price changes affect every item with increases of 15-35%. No. 1P, 5c Franklin, goes to \$625/\$450/\$400 (\$500/\$350/\$325). Small die proofs of Nos. 40P-47P, each, \$1,250 (\$1,000), and so forth.

(Continued on Page 27)

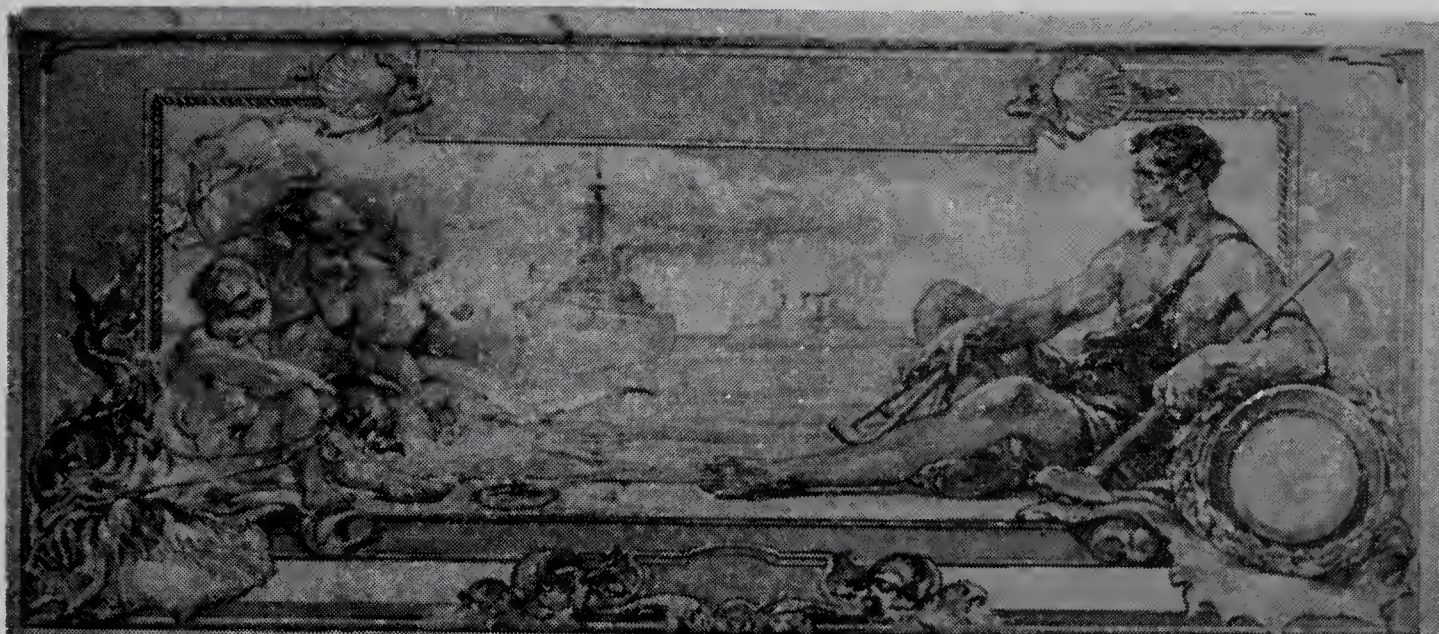


# The Saga of "The Mechanic" on U. S. Paper Currency

By GLENN E. JACKSON

**T**HE comparatively modern usage of an allegorical vignette called "The Mechanic" on the face of the series 481 Military Payment Certificate, issued June 20, 1951, calls to mind the earlier history of this work of art. On the MPC the muscular, semi-nude male faces right and is clean-shaven, while in earlier versions he sported a luxuriant moustache and faced left.

In chronological order, the saga of “The Mechanic” unfolded as shown by the following illustrations:



1. A reproduction of a sepia wash drawing by Walter Shirlaw for a design for one denomination of National Currency, Third Charter Period. The painting included naval ships and a gaggle of cherubs. The reclining male only was used for the \$50 note, according to Tom Morris. 1902.

*See following two pages.*

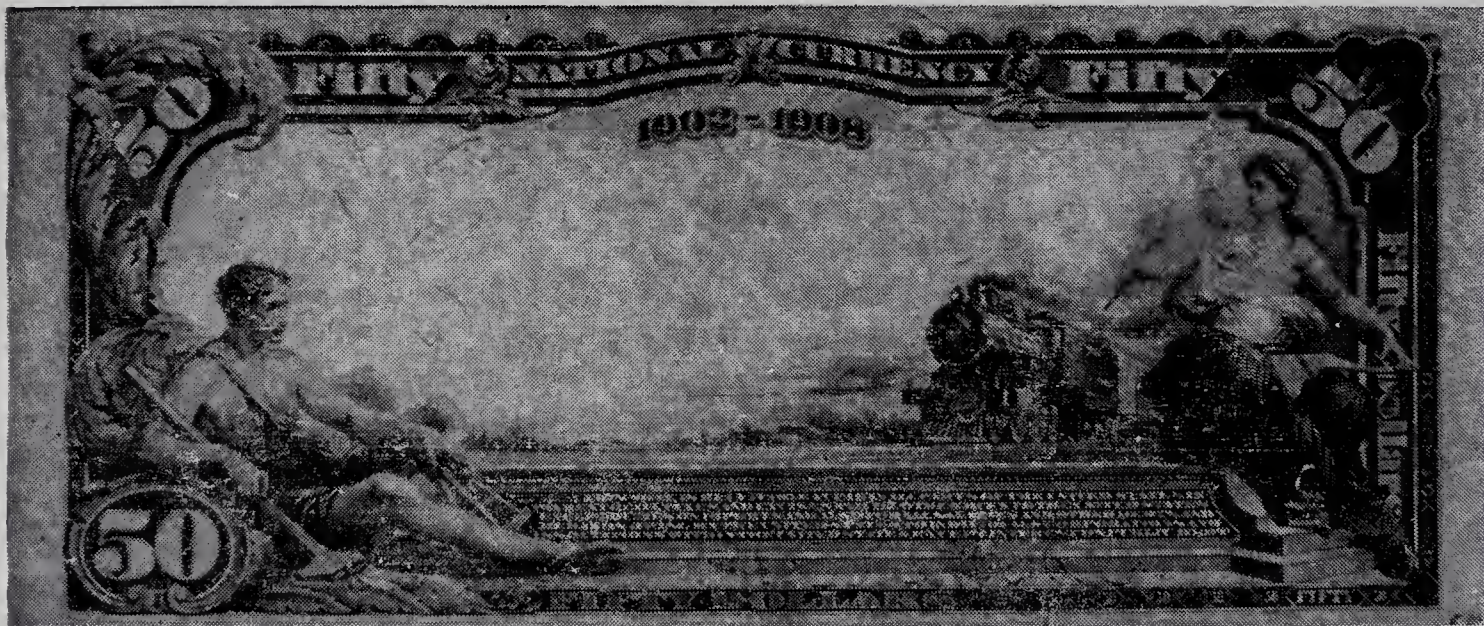
**Tristan da Cunha essays sold by Robson Lowe, illustrated here and on Page 26.  
See Page 37 for complete description.**



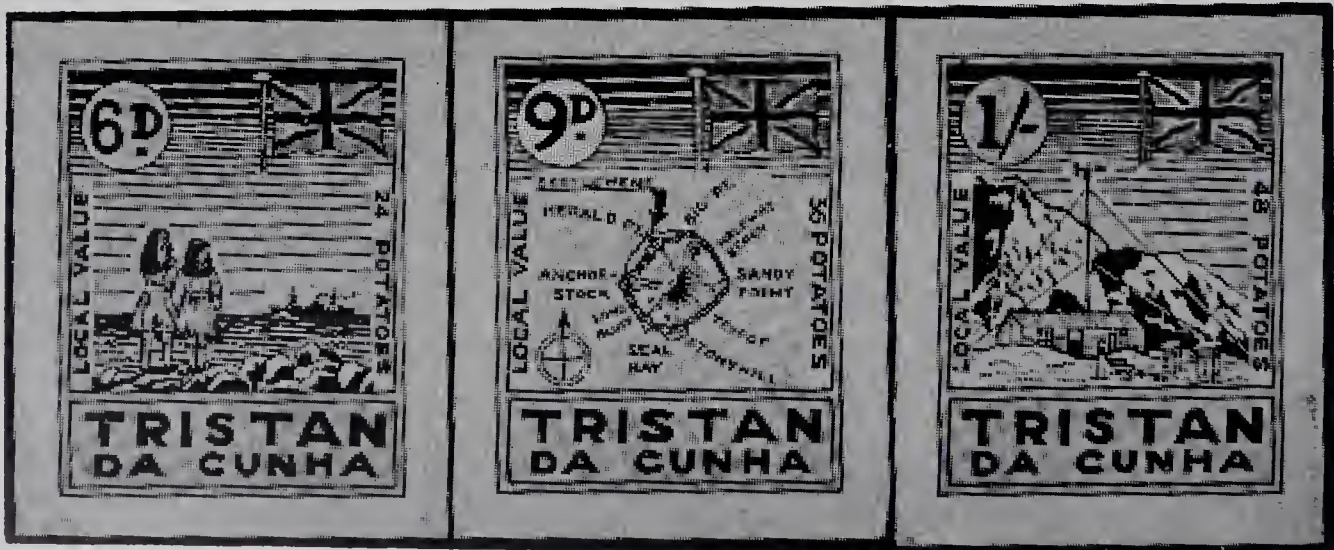




II. A partially engraved die proof by G.F.C. Smillie done in February 1902 for the back of the \$50 Third Charter National Bank Note, with "The Mechanic" shifted to a right facing position.



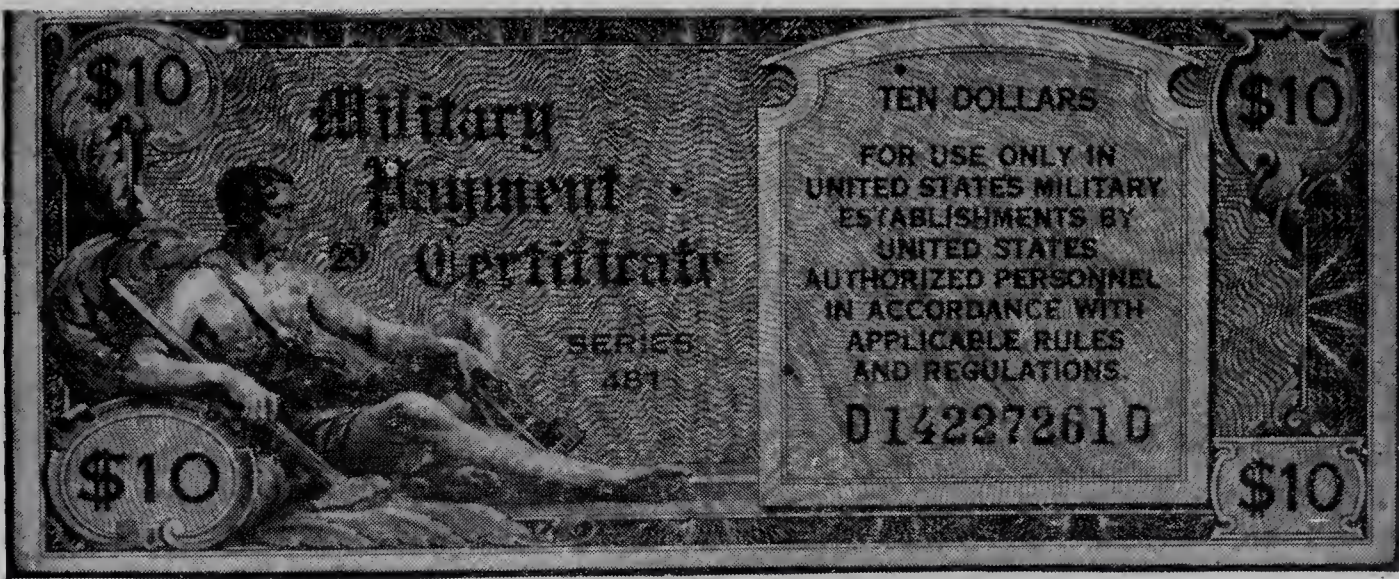
III. The back of the \$50 note, finalized as "Mechanics and Navigation".







IV. A vignette engraving of "The Mechanic" by L. S. Schofield, done about 1915 for an unknown use.



V. Modernized version of "The Mechanic" used on the MPC.



## SCOTT'S 1980 PROOF VALUES—continued from Page 24

*Trial Color Proofs*, with 3,362 price changes, show similar increases. Nos. 1TC and 2TC, various colors on large India, \$700 (\$550) and small India, \$500 (\$400). The 1919 13c, No. 513TC, Large die, 20 colors, each \$350 (\$275).

*Specimens* count 567 price changes with 10-25% increases. Louisiana Purchase, each, \$275 (\$225).

A newly added listing of *Sanitary Fair* proofs consisting of 43 items enhances this section.



# U. S. Postal Service-American Bank Note Company

## "American Commemorative Series"

### Panels

(Continued from JOURNAL No. 143, Page 117)

### Additional Listings

Before proceeding with the next panel in order—no. 88—we are now about to go back and fill in the sequence of the earlier panels listed in this series. It began in JOURNAL No. 139 with panel no. 3, Osteopathic Medicine, went on to no. 4, Tom Sawyer, and then jumped to no. 15, Harry Truman. Even beyond that point there have been gaps, which will soon be filled in also to achieve a complete record.

#### WILDLIFE #1

- V-49436 "Deer Drinking", engraved for the National Bank Note Company of New York between 1859-1879. Used on a coupon bond for Banger Aroostook Railroad Company in 1895. Also used on a stock certificate for Spring Valley Hydraulic Gold Company on January 16, 1880 and August 4, 1883, a stock certificate for Caribon Consolidated Mining Company on April 25, 1879 and May 21, 1880. A stock certificate for Adirondack Co. April 25, 1879 and May 21, 1880, a stock certificate for Adirondack Co. on June 27, 1882. Denver & Rio Grande Railway Co. stock certificate, Dec. 30, 1889 and 1881. Used on a bank note of National Monte de Piedad Mexico, Central City First National Bank, Certificate of Deposit on August 4, 1874.
- V-40691 "Beaver", engraved for Toppan, Carpenter & Company of New York, Philadelphia and Boston between 1845-1857. Used on a Membership Certificate for the American Museum of Natural History in 1882.
- V-47183 Sheep, "RAM", engraved by Beckwith, finished on December 10, 1866. Used on a bank note for Banco de la Prov. de Buenos Aires, Argentina and the Banco de Coahula, Mexico.

#### MAIL ORDER #2

- V-41338 Kinsley's Express Wagon, engraved between 1829-1858 for Toppan.
- V-47643 Shipping, Express Wagon, engraved for the American Bank Note Company by Beckwith & Rice from a drawing by Herrick.
- V-41764 Bottom vignette, engraved for Danforth Wright & Company between 1853-1858.

#### PHARMACY #5

- V-37241 Vignette, upper right of title:  
Science, engraved for Rawdon, Wright, Hatch & Edson between 1847-1858.
- V-37119 Mortar & Pestle, engraved for Rawdon, Wright, Hatch & Edson between 1847-1858.
- V-41015 Stamp size vignette:  
Male, engraved for Rawdon, Wright, Hatch & Edson between 1847-1858.
- V-44086 Mortar & Pestle, engraved for the American Bank Note Company by W. J. Brown. Approved in April 1900. Used on registered bond for United Drug Company on Nov. 3, 1924.

Female, engraved for the American Bank Note Company by Bannister. Finished on Feb. 7, 1868 and approved on Feb. 11, 1868. It was used on a label for "Mother Bailey's Quieting Syrup for Children" in the 19th century.

#### CHRISTMAS 1972 #6

- V-49938 Angels, "ALICIA", engraved for the International Bank Note Company by L. J. Hatch. Part of Chicago and Alton Railroad stock certificate. Used on East Liverpool Traction & Light Company stock certificate on March 7, 1907. Also used on a coupon bond for the Western Maryland Railroad Co. in 1905.

Right Vignette:

- V-47010 Angels "HEAVEN", engraved for the American Bank Note Company. No information available.



## Bottom Vignette:

- V-47050 Angels, "RAPHAEL'S ANGEL No. 2", engraved for the American Bank Note Company by Fred K. Girsch, used on a coupon bond for Chile-BCO de Hipotecario in 1884. Used on a coupon bond for Metropolitan Telephone & Telegraph Company in 1881. Used on a bank note for Mexico-BCO Mercantil Mexicana in 1881. Used on a bank note for Mexico-BCO de Santa Eulalia in 1882. Also used on a coupon bond for Wabash, St. Louis & Pacific Railway Company on April 20, 1880. It was used on a bank note in 1886 for Argentina-BCO Provincial de Entre Rios. In 1887 used on a bank note for Brazil, Empire of. In 1890 it was used on a bank note for Brazil, Rep. dos Estados Unidos. Also used on a bank note in 1889 for Chile-BCO Nacional de Chile.

## 'Twas THE NIGHT BEFORE CHRISTMAS #7

## Top Vignette (left side of title):

- V-41308 Santa Claus, engraved for Toppan between 1829-1858.

## Middle of Panel (left side of stamps):

- V-40765 Santa Claus, engraved for Rawdon, Wright & Hatch between 1847-1858.

## Bottom of Panel (directly under stamps):

- V-46218 Santa Claus, engraved for Toppan, Carpenter & Company between 1845-1858.

## STAMPS #8

## Vignette directly under stamps on panel:

- V-47470 Historical Landing of Columbus, engraved for the American Bank Note Company by Bannister. Approved on Sept. 24, 1863. Used on a stock certificate for American Republics Corporation in 1919.
- V-69335 Specimen stamp, "Communication", no information available.
- V-69338 Specimen stamp, "Aviation", no information available.

## LOVE #9

## Top vignette on left side of panel:

- V-49996 Cupids, engraved for the International Bank Note Company of New York between 1878-1879.

## Middle vignette:

- V-37771 Cupids, engraved for the Western Bank Note Company of Chicago between 1865-1879.
- V-40380 Allegory Wheat, engraved for Draper, Underwood, Bald & Spencer between 1833-1835.

## PAMPHLETEER #10

- V-46189 A male standing with document in his hand, was engraved by Toppan, Carpenter & Co. between 1845-1850.
- V-49466 Printers at a hand press, was engraved by the National Bank Note Co., N.Y. between 1859-1877 and was used on the Plate Printers Union Invitation Card Oct. 25, 1890.
- V-41246 Gutenberg—(inventor of movable) type was improved by Charles Toppan between 1829-1834.

## GEORGE GERSHWIN #11

- V-47174 The box seat in the theatre was engraved in 1874 by H.S. Beckwith for American Bank Note Company.
- 18397 The lyre was engraved in 1887 by Mr. Skinner for American Bank Note Co. The Consolidated firm.
- V-37596 The station was engraved in Chicago for American Bank Note Company. No date can be established but the subject shows early cars and also horse & buggy. Therefore, it is reasonable to estimate it was engraved in the early part of the turn of the century, i.e., up to 1920.

## POSTING OF THE BROADSIDE #12

- V-48361 Newspapers—was engraved by Franklin Lee Bank Note Co. between 1897-1911.
- V-40162 Revolutionary officer on horse with man reading a proclamation was engraved by Toppan Carpenter & Co. between 1845-1857.
- V-41025 Young man (Franklin) setting type, was engraved by Toppan Carpenter & Co. between 1845-1857 and was used in 1880 on a New York Daily Bulletin Assoc. check.

(To be continued)

# Auction Accents

## Report of Auction Sales of Essays and Proofs

Auctioneers desiring their sales reported should send prices realized to:

Barbara R. Mueller, 225 S. Fischer Ave., Jefferson, WI 53549 or to:

Falk Finkelburg, P. O. Box 237, Coram, NY 11727 for sales of United States essays and proofs.

ALL DESCRIPTIONS ARE FROM THE AUCTIONEER'S CATALOGS.

Reported by Barbara R. Mueller

### *For Philatelists*

**Sotheby Parke Bernet Stamp Auction Co., Inc. Sale of April 17, 1979.**

#### UNITED STATES

#### Specialized Special Delivery

#E1TC, 10c Orange Yellow, small die trial color proof on wove paper, VERY FINE, only 2 known .....	\$800.00	\$1700.00
#E1P2-E4P2, E6P2, 1885-1902 Special Deliveries. small die proofs mounted on Roosevelt page, page with scrapes, proofs VERY FINE .....	950.00	1400.00
#E1P2, 10c Blue, small die proof, showing guide lines at bottom, VERY FINE .....	175.00	210.00
#E1P3, 10c Blue, plate proof on India, thinned, VERY FINE appearing .....	45.00	30.00
#E1P3, 10c Blue, plate proof on India. vertical pair, VERY FINE ....	90.00	140.00
#E1P4, 10c Blue, plate proof on card, VERY FINE .....	45.00	70.00
#E1P4, 10c Blue, plate proof on card, VERY FINE .....	45.00	70.00
#E1P4, 10c Blue, plate proof on card, VERY FINE .....	45.00	60.00
#E1P4, 10c Blue, plate proof on card, heavy facial scrape, large margins .....	45.00	9.00
#E1SD, 10c Blue, overprinted "Specimen" type D, unused, minor perf tones, still FINE .....	110.00	95.00
#E1SD, 10c Blue, with "Specimen" type D overprint, central thin causing pinhole, FINE appearance .....	110.00	32.00
#E2P, 10c Blue, hybrid large die proof mounted on 8 5/16" x 5 13/16" card, mild age toning, scarce .....	Est. 300-400	200.00
#E2P2, 10c Blue, small die proof, VERY FINE .....	175.00	220.00
#E2P2a, 10c Blue, Panama-Pacific small die proof, several faults, still rare as only 3-5 are known to exist .....	1,200.00	950.00
#E2P3, 10c Blue, plate proof on India, vertical pair, each with thin spot, VERY FINE appearance .....	90.00	65.00
#E2P4, 10c Blue, plate proof on card, VERY FINE .....	45.00	55.00
#E2P4, 10c Blue, plate proof on card, VERY FINE .....	45.00	50.00
#E2P4, 10c Blue, plate proof on card, VERY FINE .....	45.00	60.00
#E2P4, 10c Blue, plate proof on card, VERY FINE .....	45.00	60.00
#E2P4, 10c Blue plate proof on card, VERY FINE .....	45.00	55.00
#E3P, 10c Orange, hybrid large die proof mounted on 4 5/16" x 3 5/8" card single age spot, no large die proof is known to exist .....	Est. 600-800	500.00
#E3P2, 10c Orange, small die proof, VERY FINE .....	250.00	325.00
#E3P2a, 10c Orange, Panama-Pacific small die proof, shallow thin spot, VERY FINE appearance, rare .....	1,400.00	1,300.00
#E3P3, 10c Orange, plate proof on India, VERY FINE .....	75.00	110.00
#E3P3, 10c Orange, plate proof on India, minor bend, VERY FINE appearance .....	75.00	110.00
#E3P3, 10c Orange, plate proof on India, block of 4, light marginal thinning at bottom, still FINE .....	400.00	425.00



#E3P4, 10c Orange, plate proof on card, VERY FINE .....	85.00	95.00
#E3P4, 10c Orange, plate proof on card, VERY FINE .....	85.00	120.00
#E3P4, 10c Orange, plate proof full sheet of 50 on card, plate #73 and "American Bank Note Company" imprint at top and bottom rich color, crease at top and bottom of card well away from design, plate # or imprint, lightly affixed to a card at the corners at points on the edges, stamps EXTREMELY FINE, a unique and attractive showpiece .....	10,000-12 000	9,500.00
#E3SE, 10c Orange, overprinted "Specimen" type E, EXTREMELY RARE .....	135.00	240.00
#E4P1, 10c Blue, large die proof on India die sunk on card, VERY FINE appearance .....	350.00	375.00
#E4P1, 10c Blue, large die proof on India die sunk on 4 1/16" x 3 5/16" card, VERY FINE .....	350.00	400.00
#E4P1, 10c Blue, large die proof on India, VERY FINE .....	350.00	375.00
#E4P2, 10c Blue, small die proof on white wove paper, VERY FINE .....	175.00	210.00
#E4P2a, 10c Blue, Panama-Pacific small die proof, trivial corner crease, rare, VERY FINE .....	1,400.00	1,800.00
#E5SE, 10c Blue, overprinted "Specimen" type E, o.g., FINE .....	110.00	120.00
#E5SE, 10c Blue, overprinted "Specimen" type E, o.g., FINE .....	110.00	110.00
#E5SE, 10c Blue with "Specimen" type E overprint, minor perf tones, paper adhesions to reverse, FINE appearance .....	110.00	75.00
#E5SO, 10c Blue with "Universal Postal Congress" type O overprint, light staining to left just showing on face, VERY FINE appearance, Scarce Est. 300-400 .....	300-400	325.00
#E6P2, 10c Ultramarine, small die proof on white wove paper, VERY FINE .....	175.00	240.00
#E6P2a, 10c Ultramarine, Panama-Pacific small die proof, only 3-5 copies known to exist, VERY FINE .....	1,200.00	1,250.00
#E6SE, 10c Dark Ultramarine, overprinted "Specimen" type E, large part o.g., VERY FINE .....	120.00	140.00
#E6SE, 10c Dark Ultramarine, overprinted "Specimen" type E, rich color, unused, FINE .....	120.00	95.00
#E6SE, 10c Ultramarine, with "Specimen" type E overprint, filled in thin, FINE appearance. ....	120.00	75.00
#E7E-D, 10c Dim Dusky Blue Green, on white wove paper, VERY FINE .....	Est. 1,000-1,250	1,050.00
#E7E-D, 10c Dark Blue Green, on white wove paper, VERY FINE .....	Est. 1,000-1,250	800.00
#E7E-D, 10c Dim Blue Green, on white wove paper, VERY FINE .....	Est. 1,000-1,250	725.00
#E7E-D, 10c Dim Blue Green on white wove paper, slight thin away from design and small corner bend, still VERY FINE .....	Est. 750-1,000	500.00
#E7E-D, 10c Dim Blue Green, on white wove paper, small thin spot, VERY FINE appearance. ....	Est. 750-1,000	500.00
#E7E-D, 10c Dark Blue Green, on white wove paper, trivial corner crease, VERY FINE appearance. ....	Est. 750-1,000	500.00
#E7E-E, 10c Green, Bureau of Engraving and Printing Essay on 30 mm x 25 mm white wove paper, 3 small transparencies and minor corner crease, still VERY FINE, extremely rare with only 3 known. ....	Est. 1,750-2 000	1,500.00
#E7P2a, 10c Green, Panama-Pacific small die proof, small central thin and faint stain at bottom, still VERY FINE appearance and rare with only 3-5 copies known to exist. ....	1,300.00	1,800.00
#E12P1, 10c Deep Ultramarine, large die proof on India die sunk on card, signed by Hubert Work, Postmaster General with "No. 807." at bottom right, plate #13916 top margin single affixed to both card and proof, slight overall aging, only a few known .....	1,350.00	1,200.00
#E13P1, 15c Deep Orange, large die proof on India die sunk on 4" x 3 7/16" card, with trivial corner bend, VERY FINE appearance, only 4 known ..	1,350.00	1,050.00
#E14P1, 20c Black, large die proof on India die sunk on card, signed by Harry S. New, Postmaster General, light traces of corner mounts, VERY FINE .....	1,350.00	1,150.00

Harmer's of New York. Sale of Mar. 12-14, 1979.

#### TIBET

Die Essays of 1912 Issue

Until the spring of 1942 it was not realized that any essays of Tibetan stamps existed. The death of one of the members of the firm of Waterlow and Sons Ltd. revealed their existence.

The following types were discovered: Dry albino proof from the die to test the cutting depth; and die proofs in blue, green, yellow, orange, red, carmine and mauve.

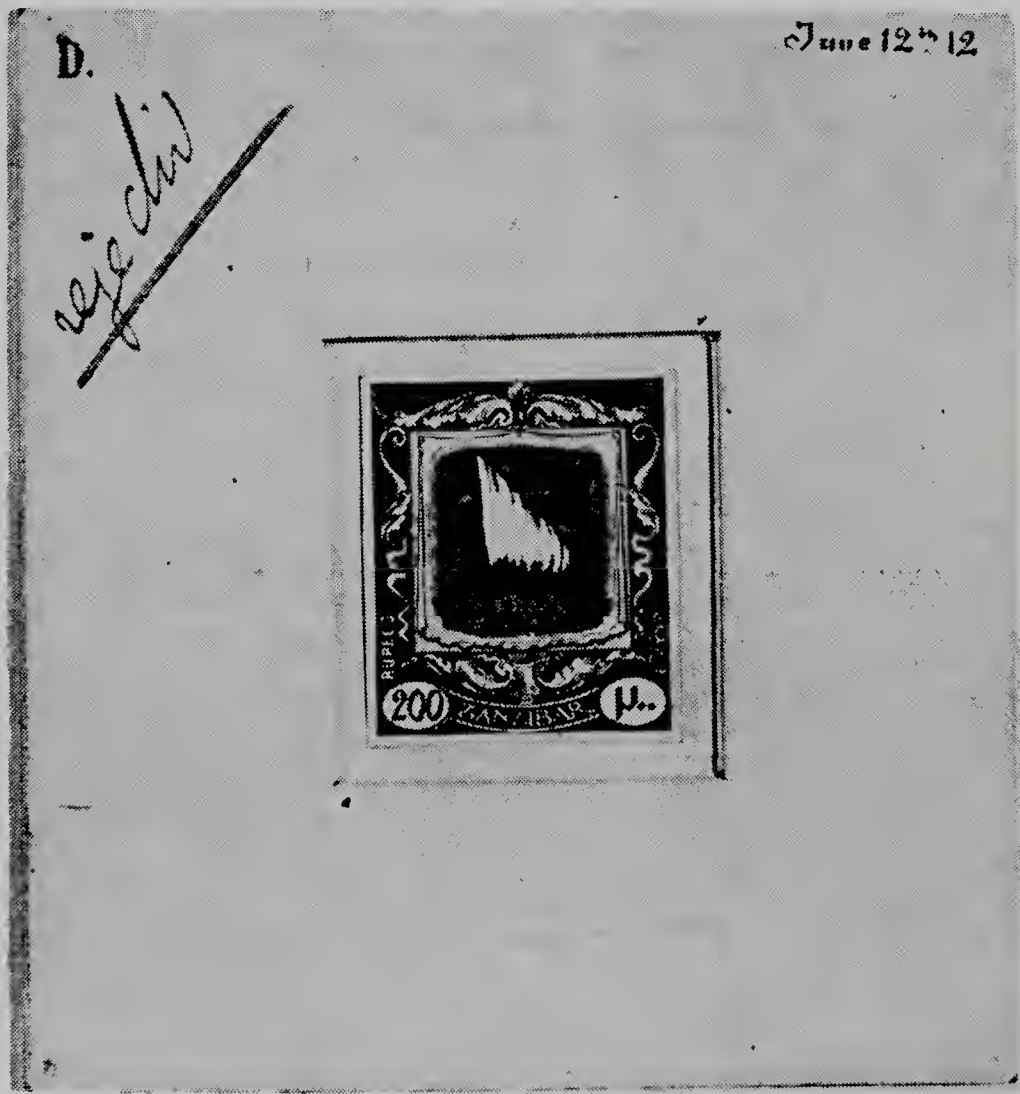
All dies were deeply engraved on steel and recess-printed the 1 Karmanga value. Only one copy of some colors were found.

Apparently Tibet was not interested in beautifully produced stamps since no deal resulted from the work.

1/3t albino impression on wove paper .....	(2TCP)	—	\$300.00
1/3t blue on wove paper, very fine .....	(2TCP)	—	600.00
1/3t green on wove paper, very fine .....	(2TCP)	—	850.00
Same, 1/3t yellow .....	(2TCP)	—	850.00
Same, 1/3t orange .....	(2TCP)	—	850.00
Same, 1/3t red .....	(2TCP)	—	850.00
Tracing of original drawing of 2a in black, done for the Dalai Lama and sent to Waterlow & Sons to submit proofs .....		—	525.00
Essay in violet, done for the Dala Lhama, corner copy very fine, mentioned in Holmes' book, very rare .....		—	425.00

Harmer's of London. Sale of Oct. 3, 1979.

ZANZIBAR



1913 200r., vertical format native craft design, centre set into frame and with extensive hand touching up, in green, the background to the frame on all four sides hand-painted in brown, the whole affixed to sunk card (85 x 90 mm), dated "June 12th," and MS "rejected", fine .....£270



Harmers of New York. Sale of Oct. 30, 1979.

The Dr. Matejka Newfoundland Aerophilately Collection

Aug. 12, 1919, Essays for a Proposed Airmail Issue by Whitehead, Morris & Co. Ltd.

5c brown and black (21x28mm) die sunk on card (90x114mm), lettered B and dated 12th Aug 19. The essay is a photographic reduction with the vignette added, considerable overprinting on trees and behind antlers. Unique and of the utmost interest. Est. Cash Val. \$2,000-4,000 .....	} — 4750.00
10c green and blue (22x27mm) die sunk on card (90x114mm), lettered A and also dated 12th Aug 19. The essay is again a photographic reduction with the vignette in blue separated, disclosing a somewhat similar design beneath. Again unique and of equal interest. Est. Cash Val. \$2,000-4,000 .....	

Nov. 27, 1922, Essay for a Proposed Airmail Issue by Whitehead, Morris & Co., Ltd.

15c brown and brownish black (Vickers Vimy at Quidi Vidi) (22x18mm), mounted on card (114x90mm), lettered P and dated 27 Novem. 22. The essay is a photographic reduction with some overprinting in and around the vignette. Unique and of great interest. Est. Cash Val. \$2,000-3,000 .....	— 1900.00
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Plate Proofs of the Above Essay

Plate essay on wove paper, imperf., 15c yellow brown and black, block of four, very fine. Est. Cash Val. \$250-500 .....	— 200.00
Plate essay on wove paper, perf. 14x13½, 15c dark brown and black, block of four, very fine. Est. Cash Val \$200-350 .....	— 200.00
Similar perf. essay in dark brown and blue-black, block of 12 (4x3) from top of sheet on toned paper, very fine. Sixth stamp shows strong re-entry. Est. Cash Val. \$600-1,000 ....	— 500.00

January 1931 Permanent Set

Hand-drawn essays by A. B. Perlin of St. John's

The set of three essays drawn in black ink on buff paper, each design very similar to the issued stamps including suggested actual sizes. A contemplated 50c was adopted for the 15c and has been overwritten in ink; a contemplated 25c was adopted for the 50c and overwritten; another contemplated 50c was adopted for the \$1. This set was previously in the Cole and Prentice Cromwell Collections. Est. Cash Val. \$15,000-25,000 "We have seen only two examples of this rare essay."	— 10500.00
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January, 1931 15 Cents Essay

(Prepared due to the 15c brown being sold out)

"Provisional Local Air Mail 1931 15 cents" on 1929 Map 1c deep green, part o.g., fine. Est. Cash Val. \$5,000-7,500 .....	— 4750.00
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Jan. 2, 1931, First Regular Air Mail Issue

Progress and Die Proofs

15c, 50c, \$1, the set of die proofs in true black on thin hard wove paper showing reversed die numbers; 15c thin, fine and rare. The 15c and 50c have a guide-line, the \$1 does not. Est. Cash Val. \$800-\$1,200 .....(C6-8P)	unl. 1400.00
15c, 50c \$1, the set of die proofs in issued colors on wmkd, stamp paper, cut approximately to die size. Guide lines as previous lot. Very fine. Est. Cash Val. \$750-1,000 .....(C6-8P)	unl. 1050.00
15c die proof in accepted color on thin yellowish paper, final state with guide-line and die number removed, fine. Est. Cash Val. \$250-350 .....(C6P)	unl. 280.00
\$1 map, progress die proof in issued color on thin hard wove, cut approx. to die size on three sides, smaller at bottom, very fine. There is no year date for the Hawker flight and letters in	

vignette have incomplete shading. Nine different progress proofs are reported. Est. Cash Val. \$500-700 .....(C8P) — 575.00

### Plate Proofs

15c yellow brown, plate proof in marginal block of four, on wmkd. stamp paper, very fine. Cash Val. \$200-300 .....(C6P) unl. 500.00  
 15c in issued color, plate proof in horiz. pair on thick unwmkd paper, very fine. Est. Cash Val. \$100-150 .....(C6P) unl. 170.00  
 SPECIMEN, large perforated word spread over 15c and 50c, vert. strips of three; \$1, vert. strip of four, o.g., last tiny thin, very fine. Scarce. Est. Cash Val. \$500-750 .....(C6-8S) unl. 1250.00

### 1932 DO-X \$1.50 on \$1 blue

Proof of the adopted setting of four in red on white wove paper, signed by D.R. Thistle, the King's Printer, fine and impressive. Est. Cash Val. \$1,000-1,500 .....(C12P) unl. 2900.00

### June 9, 1933, Regular Issue

75c, progressive die proof in issued color on "parchment" paper, early stage before addition of NEWFOUNDLAND and LABRADOR and shading of river and sky; very fine despite small thin/scarce. Est. Cash Val. \$250 .....(C17P) unl. 450.00  
 5c, die proof in issued color (no die number) on thick wove paper, cut down in part, shows die sinkage at left, very fine. Est. Cash Val. \$100-150 .....(C13P) unl. 100.00  
 60c, similar die proof in issued color, cut down to the same degree, very fine. Est. Cash Val. \$100-150 .....(C16P) unl. 130.00  
 75c, similar die proof. in issued color cut more centrally, very fine. Est. Cash Val. \$125-175 .....(C17P) unl. 160.00

### Set of die proofs

The set of five die proofs in black on wmkd. stamp paper cut down to some degree as is usual with the few sets existing, very fine. Reversed plate numbers on the 5c, 10c 60c are complete, the 30c and 75c miss the last number (which is always the case with the 75c). Wonderful set. Est. Cash Val. \$1,000-1,500 .....(C13-17P) unl. 900.00

### John W. Kaufmann, Inc., Washington, D.C. Sale of Nov. 27, 1979.

#### "Gems of Philately"

1c to 90c National Bank Note Co. Large Die Proofs (145P1-155P1) the complete set die sunk on cards with embossed National logo at bottom, some values with very minor foxing on card (heaviest on 1c), otherwise a beautiful, Fresh & Rare set 7825.00 6000.00  
 5c Grant Trial Color Pair(223P) black brown on wove paper, bottom margin imprint & plate number strip of 5, small thin in margin, OG, fresh & Very Fine ..... E-N 325.00  
 Columbian Plate Proofs on Card (230P4-245p4), fresh colors, large margins, a Very Fine set ..... 2695.00 4000.00  
 4c Grant Essay (303E), stamp size photo-essay with frame similar to issued design, vignette facing left, 2x3½ inches, minor staining, still Very Fine & unusual ..... E-L 300.00  
 2c Panama-Pacific (398E-A variety), photographic reproduction of ink & wash drawing showing "Golden Gate" as used on 5c value & inscribed "OPENING OF THE PANAMA CANAL", 34.5x22mm mounted on 4"x3" card & handstamped on back "STAMP DIVISION/P.O. DEPT./FEB/21/1912" in double circle, Very Fine & Unique ..... E-M 220.00  
 2c Maryland (736) Original drawing by M. Miller submitted to the Post Office along with the petition for the issuance of the Maryland stamp, pen & ink with photo pasted in center, illustrated in Johl's "U.S. Commemorative Stamps of the 20th Century", a unique & desirable collateral item ..... E-M 550.00



Selections from Robson Lowe Sales, 1979.

Great Britain

King Edward VII

1902-10—De La Rue Issue

A die proof on glazed card (96x60mm) of the approved head and frame as used for the ½d., 1d. and 6d. values without value or markings, a little soiled and creased	£275	210
A similar proof handstamped "1 Aug 01" and "BEFORE HARDENING", endorsed "Original die P.6", poor condition	£50	54
½d. a stamp size die proof in black mounted on card showing the number of leads taken between 8-6-04 to 29-7-04, fine.	£70	150
½d. blue-green, a marginal block (6x2) of imperforate plate proofs on card, showing slightly double impression, small marginal thin and lightly creased.	£140	180
½d. blue-green and 1d. scarlet, both overprinted "SPECIMEN" (type 15), light gum creasing.	£100	135
1d. an imperforate block of essays in orange incorporating the accepted frame with the head of Napoleon, unwatermarked and ungummed, a little creased.	£100	75
— three singles, in orange, grey-green and black, fine	£60	60

NOTE: An unconfirmed report states that the above "Napoleon Essays" were made in Germany in 1902 with the intention of using them as anti-British propaganda on letters posted in England during the Boer War. Imperforate proofs were sent to this country but the campaign was abandoned when the penalties for defrauding the Post Office were drawn to the attention of the organisers.

— a stamp size die proof in black mounted on card showing the number of leads taken between 7-9-03 and 25-9-03, fine.	£70	160
10/—, a die proof on glazed card (92x60mm), handstamped "22 NOV 01" and "BEFORE/HARDENING", fine.	£450	900
£1, a die proof on glazed card (92x60mm), handstamped "16 DEC 01" and "BEFORE/HARDENING", fine.	£500	850
\$1 green, overprinted "SPECIMEN" (type 16), slightly creased, fine appearance.	£150	280
£5 (unissued), a photographic essay mounted on card dated "MAY 14 — 1901", fine.	£100	190

King George V

The Downey Head

1911 (February), five perforated blocks in red on white gummed paper of the De La Rue dummy stamp showing Britannia's head facing left, each block showing a different type of background to the head, fine, also five similar blocks on blued paper, one stamp stained others fine	£100	325
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NOTE: The above are believed to be paper trials.

Five corner blocks of imperforate essays in carmine on gummed chalk-surfaced paper, each partially stuck on card at top, the design comprising the De La Rue dummy stamp showing Britannia's head facing left with graded shading to background, fine.	£80	170
As last but marginal and showing different background to head, fine	£80	160
Another set in marginal blocks with evenly shaded background to head, fine.	£80	280
Another set with unshaded background to head, fine.	£80	170
Another set in corner blocks mounted on thin card, showing solid background to head, fine.	£80	160

NOTE: The above five lots are colour or ink trials.

A die proof on proof paper (38x39mm) in deep carmine, without value, fine and scarce.	£500	525
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The Mackennal Head

Ten imperforate blocks of colour trials in the De La Rue Britannia head design on chalk-surfaced paper with evenly shaded background in carmine (2 shades, 1d.), orange (2 shades, 2d.), blue (2 shades 2½d.),

violet (2 shades, 3d.) and purple (2 shades, 6d.), all are gummed, some creasing and one orange essay ink stained. (40) ..... £120 280

### Newfoundland

PLATE PROOFS: 1857 1d., 2d., 3d., 5d., 6d., 6½d. and 1/-, plate proofs in black on card or wove paper (6½d.), three are marginal ..... £75 120  
 REPRINTED DIE PROOFS: 1929 as issued 1d. to 1/-, the set of nine (3d. in a pair) in yellow-green on thick wove paper ..... £50 80  
 — ditto, defaced plates 1d., 2d., 3d. pair 5d. and 8d. in orange, 6d. and 1/- in strawberry pink and 1/- in blue, various papers, 3-20 mm. margins ..... £40 52

### 1865-70 Issue

GOODALL DIE PROOFS: 13c. in dark yellow-brown, brownish red, grey-blue and bluish green each showing the die number 489 above the design, 2½-9 mm. margins ..... £40 700  
 PLATE PROOFS: 2c. to 24c. in issued colours on India paper, the 2c. marginal showing full imprint, all thinned but an attractive lot .... £40 52  
 — 2c. and 5c. both in maroon on yellowish wove paper ..... £20 75

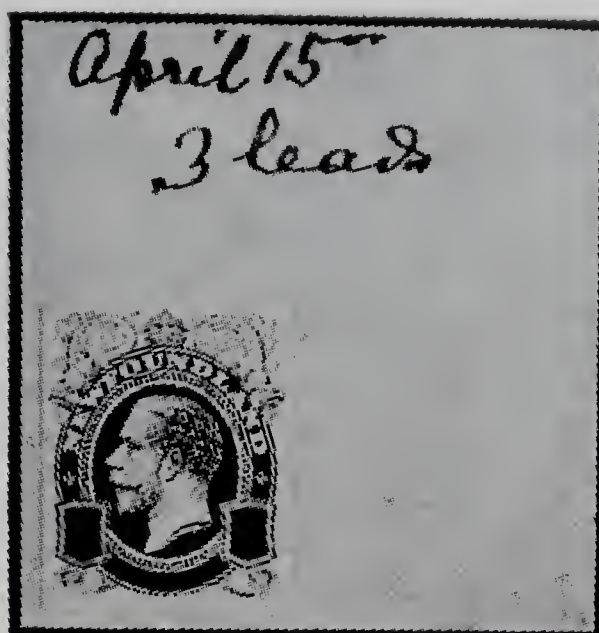
### 1923-26 Small Views

ESSAYS: 4c (2) both photographic showing the War Memorial at St. John's, one depicting several people standing on the slope, the other with no people, each mounted on piece of card (75x84 mm.) marked "Duplicate" and dated "1st Sept. 1924". ..... £100 120  
 DIE PROOFS: 20c. in deep green (40x42 mm.) and in chestnut (39x38 mm.), the issued colour, both with small thins ..... £75 75  
 — 20c. in deep green (49x65 mm.) endorsed "colour trial" and a 5c. (marginal) colour trial in red-brown ..... £50 65  
 COLOUR TRIALS: 5c., fourteen affixed to piece of paper (175x305 mm.) dated "9th Feb. 1923" with suggested values for 1c. to 20c. in manuscript alongside, eight further trials in different or similar colour partially affixed over eight of the originally mounted trials and two further trials affixed at the base of the sheet. Several of the trials damaged by creasing and tears, the sheet somewhat soiled and some creasing. (24) ..... £250 260

### 1928-29 Publicity Issue

PHOTOGRAPHIC ESSAYS: 20c. in the issued design, affixed to card (103x104 mm.) marked "Duplicate" and dated "26TH MAY 1927". ..... £50 48  
 — 30c. in close to the issued design, the wording of the central vignette being in one line, mounted on similar card. .... £50 44  
 DIE PROOFS: 1c. in green (30x35 mm.) affixed to piece (129x146 mm.) dated "29th July 1927." and 3c. in brown (32x26 mm.) affixed to piece (140x108 mm.) dated "25th October 1927" ..... £50 52  
 — 5c. in slate grey (70x52 mm.) in close to the issued design endorsed at right referring to pillars "Too heavy, take out", initialled and dated "1.9.27" ..... £35 42  
 — 8c., 14c., 28c. and 30c. in issued colour, 10-26 mm. margins ..... £60 70  
 — 9c. in brown-purple and 12c. in deep green both with 5 mm. margins affixed to a piece (194x330 mm.), also bearing the issued 1c. to 30c. (less 14c. and 28c.) with various cancellations stating that the colours of the two die proofs are the approved colours of the 14c. and 28c., originally dated 25th June, and subsequently 10th July 1928 ..... £50 58  
 POSTAL STATIONERY: 1912 (c.) die proof in black on glazed card of the stamp design used for cards and letter cards, with value tablets blacked out, affixed to piece of card (50x52 mm.) endorsed "3 leads" and dated "April 15". ..... £50 80  
 — 1912 2c. reply paid letter card, composite essays of the two portions and two of the issued cards, one endorsed "Approved for gumming" .... £75 110  
 — 1914 1c. postcard, composite essay in brown on thick card and an issued card endorsed "OK" and 1915 1c. postcard, composite essay using the 1914 issued card with new wording printed in green and affixed over old wording and three cards as issued each on slightly different stock £50 90





### Waterlow Plate Proofs

The following eight lots comprise imperforate plate proofs in the issued colours on gummed watermarked paper. Each stamp has a security puncture.

1941-44 1c. (3), 2c. (5), 3c. (4), 4c. (2), 5c. (6), 7c., 8c., 10c. (3) and 14c. to 48c., blocks of four, the duplicated values being from different plates, a 1c., two 2c., two 3c., a 4c., three 5c., a 10c., the 20c. and the 25c. with additional puncture at the centre of each block, very fine ..... £375 350

### TRISTAN DA CUNHA

#### The One Penny Potato Essay

Petition for Postage Stamps, the original 15 page document dated 10th May 1946 sent by islanders to the Postmaster General of South Africa and signed by thirteen Councillors. Page 5 bears a Type VIII cancellation as an example of the cancellations desired and a block of ten of the Potato essays. Page 6 bears a photograph of nine suggested essays for stamps with notes on the designs. Page 7 bears an illustration of King George VI used as a basis for one of the essays. Pages 8 to 12 bear nine delightful pen and ink essays (each 98x119 mm. on thin card with details picked out in Chinese white) for values between ½d. and 2/6d. mounted in order of preference. The first choice (the portrait of King George VI) is missing, possibly retained by the South African Government. Pages 13 to 15 bear thirteen photographs and an illustration of a map of the island from which the essays were adapted. A fascinating and possibly unique document. ....£1500 2000

### The Postage Stamps of El Salvador—Joseph Hahn Collection

The valuable collection of essays, artist's drawings, die proofs, plate proofs, colour trials, SPECIMEN overprints etc. with 1867 plate proofs (5), sample die proofs (8), ½r. green trial perf.; 1874 proof impressions of the type II overprint (2); 1890 artists paste-up drawing, die proofs incomplete (12) and complete (28); 1891 die proofs incomplete (4) and complete se-tenant with essays (3 pairs), treble die proofs (9); 1892 artist's drawing of frame, incomplete die proofs (8) and complete (36), some se-tenant with incomplete dies; 1893 rejected essay, small (15) and large (3) die proofs; 1894 multiple die essays and progressives (14); pesos values artist's drawings for the frames of the 2, 5 and 10, the latter a montage, die proofs (31), plate proofs complete in blocks of four; 1895 die proofs incomplete and progressives (14) and complete (29); 1895 progressive Shield types (9), the diamond type artist's drawing, die proofs (15), Shield types die proofs (74, some progressives); 1896 die proofs incomplete (5) and complete (25), essay die proofs of the Railway design (20) and the issued types (8); 1897 Federation essay and imperf. proofs, and later die proofs and essays (54). At the end of the collection comes a series of stamps overprinted SIN VALOR or SPECIMEN and ULTRAMAR (27) together with a representative selection cancelled with horizontal lines. (1677) .....S.F. 6000 15,000

## *For Syngraphists*

**NASCA, New York, N.Y. Brookdale Sale, Nov. 12-14, 1979.**

### **General Observations**

Building on a tradition of seven paper money auctions since January 1977, NASCA, the Numismatic and Antiquarian Service Corporation of America, sold at auction almost 3,000 lots of Colonial, Confederate, obsolete and United States currency on November 12-14, 1979. Total realization was \$1,001,812.

Demand for Confederate material (lots 61-140) was marked with practically all the estimates being beaten. Particularly notable were the \$20 and \$10 "Essay" notes (T-47, T-48), lots 87, 88, which went for \$1,300 and \$1,100 respectively, world records for these at public auction.

The strong offering of Georgia emphasized one of the key trends in the sale, the demand for \$500 and higher denomination notes and the urge to purchase proofs at new highs. The choice Central Bank of Georgia face and error back proof went to \$350 on a \$300 estimate.

Illinois did well, a \$3 proof of the Pamet Bank going for \$250 (lot 282).

The climax of the first session was the Mississippi collection of D.C. Montgomery. Proofs did well, averaging over \$160 apiece. Typical of these were lots 357, 375, 553, 567, 601, 605, 607, 628, 633 and 645, which sold for \$170, \$230, \$240, \$180, \$190, \$160, \$250, \$330, \$130, \$130 and \$190 respectively.

The first session ended with a batch of New York proofs and a nice offering of North Carolina odd denomination notes, mostly 6s, 7s, 8s, and 9s which ranged in value from \$100 to \$190 depending on bank, branch and condition. The exceptionally choice \$5 Bank of Wadesborough face and back proofs (lot 751) drew the highest proof price, going for \$425.

The third session opened with a choice run of die proofs of vignettes used on United States currency. Many of the early vignettes (lots 1348-1358) ranged between \$100 to \$160; the wash drawing of "Liberty" (lot 1354) soared to \$625 on a \$200 estimate. Later vignettes ran between \$50-\$105. Heath counterfeit detectors were also in extreme demand, items selling at \$75 a year earlier now bringing \$160 to \$20 in decent condition.

The demand notes provided their full quota of surprises. An Extremely Fine Fr. 1 netted \$4700; a F-VF Fr. 3 was won for \$3000 and a proof Cincinnati went for \$4100, indicating, as did later issues, that proofs of Federal notes, while rarer in many cases than the issued notes, are a sophisticated taste and not one that is diffused among the run-of-the-mill collector of rarities.

The unique \$50 and \$100 proofs of the 1862 notes did well, yielding \$3700 and \$4900 in spirited floor bidding. The choice progress proof of the 1899 eagle series notes went for \$2,000 as expected.

### **Specific Realizations with descriptive comment by the auctioneer**

#### **Printers' Specimens**

HARRISON SPECIMEN, Patent Test. F-VF, foxing. Also letterhead for MAC-DOWELL an engraver at 724 Chestnut St., Philadelphia (\$100-Up) \$130.00  
 JOHN MEER'S GRAPHIC PLATES (Specimen). Patented July 1, 1815. AU, mourning remnants. (\$100-Up) 180.00  
 Printer's trials of E. Morris, Philadelphia. \$1 bills in blank in 2 forms. Unc, EF 2 Pcs. (\$50-Up) 20.00  
 Printers paste mock up. NEW YORK. Lansingburgh. \$2. 1850 dollars at center.  
 AQUIDNECK BANK. \$5. PENNSYLVANIA. MECHANICS BANK. 11-5-1861 insert form RI, or N.Y. Mock up, with coin vignette at center. 4 Pcs. (\$50-Up) 100.00  
 Rawdon, Wright, Hatch & Edson. Die proofs on large card. Justice and Minerva; volant woman with garlanded U.S. shield; woman seated on bale, cupid etc. 3 Pcs. (\$50-Up) 80.00



- Toppan, Carpenter. Die Proofs. President Buchanan; "On the Levee" 1857 signed vignette of F.C. Darley; U.S. capital building. Toppan, Carpenter & Casilear (unsigned). Bust of Calhoun over S.C. arms etc. Large cards, folded. 4 Pcs.  
(\$60-Up) 100.00
- American Bank Note Company. Die proofs. "Oscar", (child). Plate 201; "Justice" No. 434; "Sheeps Head" No. 635 Building, No. 67. All on large card, 2nd not original and split. 4 Pcs.  
(\$50-Up) 60.00
- National Bank Note Co. die proofs. "Picking" (cotton) with company seal; "Unloading"; "Caryatides"; N.Y. State Arms; No. 1243. All on large card, foxed. 4 Pcs.  
(\$60-Up) 120.00
- Danforth, Wright & Co. Die Proofs. Bull sale scene; farm family. Wellstood, Benson, etc., proof dies. Harvest scene; hand drawn etching of Liberty; Proof of Louisiana state seal as used on National Bank notes; proof die of bald eagle within border and shading. Most on large cards, mostly new. 6 Pcs.  
(\$100-Up) 160.00
- AMERICAN BANK NOTE CO. Proof. First sterling bill of exchange, engraved by itself, in green and black.  
(\$50-Up) 100.00
- Proof 2nd bill of Exchange by Draper, Toppan and Longacre, without imprint on card. Unc, soiled.  
(\$50-Up) 40.00
- BANK OF KENTUCKY. 5 Shares. Aug 20, 1842. E. Lyman & Co., Louisville (work like that of Charles Toppan). Embossed seal, left.  
(\$35-Up) 30.00
- CHAS TOPPAN & CO. Engravings specimen sheet. 17x20 inches with 34 number medallions, 10 number medallion-border-vignette combinations, 8 other counters, 44 vignettes. The sheet is aging, split, with ink-burn holes, tears etc.  
(\$125-Up) 240.00
- American Bank Note Company. Large die proof 310x275mm on this card celebrating the U.S. centennial (1876) with all 18 president borders of state arms etc. distributed by the "Great Falls Co". Also, a lithographed product of Charles Magnus of N.Y.C. showing the Presidents to 1853, done in red, blue and brown. 2 Pcs.  
(\$50-Up) 160.00

#### Group of Printers' Advertisements

- CRANE MILLS—Advertising bill by ABC 8½ x 4, 3 plant pictures. Holed and stained 1st N.B., Washington, center; by Western B.N. Co. Kihn Brothers, Bank Note Engraver, 205-209 West 19th Street, N.Y. 2-6-1933. 2 items. former stained etc. PARKE, DAVIS & CO. (chemists). Detroit, Michigan (N.Y.C. 90 Maiden Lane) C-39. Advertisement Standard Bank Note Company. Ad. 351-363 East Ohio Street Chicago. CAPEWELL & KIMMEL, Engravers, Lithographers etc. 254, 256 Canal Street, N.Y. G.F. NESBITT STATIONER & PRINTER (Copper Plate, Lithographic, Xylographic and Letter Press), Corner of Wall and Water St. N.Y. (1847-8). U.S. ½ lb. snuff stamp. NBC. 1877. 9 Pcs. (\$100-Up) 100.00
- FACE TINTS. Specimens. 2/5 denomination red (ABC) on white tint plates. AU (2). \$5, \$10. BSA&D. Proof backs. Unc, latter is VF, 2 large chunks missing. 4 Pcs.  
(\$150-Up) 80.00
- The latter backs were used on Georgia notes of the State Banks.
- AMERICAN BANK NOTE COMPANY PRODUCTS. Advertising card, 8½ x 11 green and black on Crane paper. 5 vignettes, 3 punch holes in the left side, stains. ABC eagle (1795-1879), Proof vignette on card as per the preceding. Advertising bill shows company premises at 142 Broadway with advertisement in English, French, Spanish on the back in purple. Ad for ABC, Liberty, Eagle, Also miniature \$1 Proof back for a Burton & Gurley (Albany, N.Y.) Note. Damaged, mounted on new card. 5 Pcs.  
(\$125-Up) 80.00
- CERTIFICATE OF INDEBTEDNESS. \$500. Proof back in grey on India paper. EF, stained.  
(\$125-Up) 75.00
- POST OFFICE TRANSPORTATION OF THE MAILS FORMS. 1884-5. Hartford Connecticut. \$77.47, \$101.74. Fancy Hufty & Danforth Certificates. Also, 1880's promissory note forms for the Consolidated N.B. of San Diego, California and a check in blank for the same. MICHIGAN. IRON CLIFFS CO. 1871 draft on N.Y. PC. 6 Pcs.  
(\$50-Up) 65.00
- 25 U.S. Vignettes cut from U.S. notes and bonds including a \$5,000 number medalion. Also 6 items cut from a Heath counterfeit detector and 2 pairs of heads of General Scott and Secretary Chase drawn from cut up copies of the U.S. \$100 and \$1,000 interest notes of 1861. 35 Pcs. Ex. P. C. Chase.  
(\$50-Up) 70.00

#### Collection of United States Note Die Proofs and Original Piece Cut Outs

- "Columbia" Die Proof, plate 35, by American Bank Note Co., used on Friedberg Designs 1 and 11.  
(\$50-Up) 140.00



George Washington Die Proof by BEP, as on Fr. Designs 5, 6, 61, 149.	(\$40-Up) 130.00
Alexander Hamilton, First Secretary, U.S. Treasury 1789 by American Bank Note Company, as used on Fr. Design 8.	(\$50-Up) 150.00
Alexander Hamilton, die proof by ABC, used on Fr. Designs 8, 22.	(\$50-Up) 100.00
Thomas Jefferson Die Proof by ABC as used on Fr. Designs 9, 10, 128, 191. Hand colored.	(\$40-Up) 160.00
Daniel Webster, die proof by BEP as used on Fr. Designs 15, 16.	(\$40-Up) 100.00
"Liberty". Mockup in pencil with initials of "JWC" (John W. Casilear) together with the final Bureau of Engraving and Printing Proof, of Friedberg Design 20. 2 Pcs.	(\$200-Up) 625.00
Benjamin Franklin die proof by BEP as used on Fr. Design 24.	(\$40-Up) 155.00
"America", die proof by BEP as used for Fr. Design 24.	(\$40-Up) 160.00
Bald eagle, cut out design on card by National Bank Note Co., as used on Fr. Design 25.	(\$25-Up) 160.00
Abraham Lincoln, cut out, mounted on card; American Bank Note Co., as used on Fr. Designs 26, 27, 72, 129, 133.	(\$25-Up) 130.00
John Q. Adams, die proof by BEP as on Fr. Design 29.	(\$40-Up) 50.00
"Victory" die proof by the BEP as used on Fr. Design 30.	(\$40-Up) 63.00
General J. K. Mansfield, die proof by the BEP, as used on Fr. Design 30.	(\$40-Up) 55.00
Governor DeWitt Clinton, die proof by ABC, as used on Fr. Designs 31A, 32.	(\$40-Up) 80.00
James Madison, die proof by the BEP on Fr. Designs 33, 140, 155.	(\$40-Up) 50.00
"Mortar Firing", die proof by BEP as used on Fr. Designs 36, 42, 57B.	(\$50-Up) 55.00
"Loyalty" die proof by BEP as used on Fr. Designs 37, 43, 48.	(\$50-Up) 20.00
"Alex Hamilton" die proof remounted with trimmed corners as used on Fr. Designs 37, 43, 57B, 154.	(\$35-Up) 50.00
"The Guardian" die proof by BEP as used on Fr. Designs 38 and 44.	(\$40-Up) 65.00
"Caduceus" by the BEP as used on Fr. Design 48.	(\$40-Up) 75.00
Bald eagle cut out by American Bank Note Co., 1859, affixed to new card as used in Fr. Design 52.	(\$25-Up) 50.00
"Winfield Scott" die proof directly on card by BEP as used for Fr. Design 57E.	(\$40-Up) 60.00
Martha Washington, cut die proof mounted on new card by the BEP as used on Fr. Design 59 and 61.	(\$30-Up) 60.00
General Hancock die proof by BEP as used on Fr. Design 64.	(\$40-Up) 75.00
"Prof. Morse" die proof by BEP on Fr. Design 66.	(\$40-Up) 80.00
Ulysses S. Grant, die proof by the BEP as used on Fr. 70, 132, 136 and 151.	(\$40-Up) 70.00
"Daniel Manning" die proof by the BEP as used on Fr. Design 77.	(\$40-Up) 50.00
Thomas A. Hendricks, cut out die proof mounted on new card by BEP, used on Fr. Design 74.	(\$40-Up) 55.00
Senator Charles Sumner, die proof by BEP as used on Fr. Design 83.	(\$40-Up) 55.00
Edwin M. Stanton die proof by the BEP as used on Fr. Designs 85 and 86.	(\$40-Up) 95.00
General McPherson die proof by BEP as used on Fr. Design 87.	(\$40-Up) 65.00
Admiral David G. Farragut, cut out die proof by the BEP, mounted on new card. Used on Fr. Designs 96, 97.	(\$30-Up) 40.00
General George G. Meade, die proof by the BEP, as used on Fr. Design 98.	(\$40-Up) 65.00
Presentation of the Declaration of Independence, die proof with clipped corners directly on card by BEP as used on Fr. Design 155.	(\$40-Up) 105.00
"Hon Hugh McCulloch SECY OF THE TREASY" die proof by the American Bank Note Co., as used on Fr. Design 124.	(\$50-Up) 75.00
Eagle, flag and shield proof by the BEP mounted on new card as used on Fr. Designs 146B, 146C, 151.	(\$40-Up) 90.00
"James A. Garfield" die proof with clipped corners by the BEP on new card as used on Fr. Design 148.	(\$40-Up) 50.00
"Eagle" die proof by the BEP directly on card, used for Fr. Design 153.	(\$40-Up) 85.00
"Wm. M. Meredith" die proof by the BEP as used on Fr. Design 171.	(\$40-Up) 90.00
"Samuel Dexter" die proof by the BEP as used on Fr. Design 186.	(\$40-Up) 100.00



**Rare 2-Sided Proof Notes Ex-Gallatin**

\$50. Fr. 149. 1862. Face and back Proofs, series 1, plate D1, mounted on card by National Bank Note. Unc, stained, with six medium punch holes in the signature blocks of the face only. (\$5,000-Up) 3,700.00

This proof, when compared with the photographed Friedberg plate note, makes the latter look like a muddy low quality Brockway product.

This note was apparently given to James Gallatin, son of Albert Gallatin, U.S. Secretary of the Treasury 1801-1813, Minister abroad, President of the National (later Gallatin Bank), founder of the New York Historical Society etc. His son was among the Key New York bankers consulted on tax and monetary policies in early 1862.

While he opposed the Legal Tender Act, he suggested the distribution of proofs to the key bankers in New York as an anti-counterfeiting device and at the direction of Secretary Chase, Assistant Treasurer John C. Cisco sent some to the New York bankers including Gallatin.

After Gallatin's death, these and other items were found among his papers and given to a New York institution which held them for many years and then, some years ago, disposed of them for items more in keeping with its primary functions.

\$100. Fr. 166. 1862. Face and back Proof, plate D, no series, by National Bank Note Company, mounted on new card. Unc, wrinkled and stained with six medium punch holes in the face signature blocks. (\$7,500-Up) 4,900.00

See Fr. 149 for the history of this note.

**Educational \$5 Face Proof**

\$5. Fr. 268, 1896. Face Proof on India paper only by the BEP, plate 4204, without numbers, seal or seal plate position. Unc. (\$4,500-Up) 3800

**Unique Set of Nine Grinnell Federal Reserve "Sample"****Two Sided Specimen Notes Series 1914, 1918**

\$5, \$10, \$20, \$50, \$100. Red seals, Friedberg designs 133, 134, 135, 136, 137. \$500, \$1000, \$5000, \$10,000. Blue seals, Friedberg designs 138, 139, 140, 141. Unc. 9 Pcs. (—) 5500

The low denomination notes are the original red seal variety; the higher notes are the Blue seal 1918 series, which came later. Each note has the basic elements of the note less the Treasury and district seals, the district plate numbers and note numbers. The red and blue treasury seals, the district seals and plate numbers for New York and the seven numbered note numbers were separately printed by the Bureau of Engraving and Printing on other paper, trimmed and then affixed to each note. Each note has the word "SAMPLE" in 3mm high letters (21mm long) stamped on the face to the left of the central vignette. Significantly, each is made from plate A-1.

Every note has been printed on special proof cardboards (as are other BEP proofs) and are rim mounted with grey cardboard with leather edging and a wide left edge in which has been punched three holes for insertion in the original brown binder in which Mr. Grinnell received them from the Bureau of Engraving and Printing.

In recounting his relations with Mr. Albert A. Grinnell, Mr. Barney Bluestone noted "This lot is the piece-de-resistance of Mr. Grinnell's entire collection... I do not believe that a similar item exists... They are beautiful beyond words to describe them and should be seen to be appreciated."

Mr. Bluestone went on to note that "I can remember when Mr. Grinnell showed me his collection several years ago that he reserved this lot of specimens or engraver's impressions until the very end. He felt that it was the crowning masterpiece of his successful achievement as a collector, and a fitting climax to his extensive and magnificent collection. He was respectably and justly proud of this possession and valued it highly."

Mr. Grinnell's pride as a collector was no doubt greatly enhanced by his skills as a politician, without which this great treasure would never have passed into his possession. He had, a collector, made it his business to cultivate amicable relations with the Chief of the Bureau of Engraving and Printing of the time and Mr. Grinnell was also known to have had a cordial personal friendship with the Secretary of the Treasury, William G. McAdoo, who was also Woodrow Wilson's son-in-law.

The Secretary, ever since the legal tender acts, has always possessed the statutory authority to present specimens of U.S. currency for counterfeit detection purposes to various financial institutions and persons. Evidently, by the use of this authority, these notes were prepared specially for Mr. Grinnell but with such extensive safe guards as would guarantee that they never would or could be fraudulently converted for currency purposes. For example, cardboard 1mm thick was employed vis-a-vis the usual paper thickness of less than a third of a millimeter; the seals and numbers were patently pasted on and the numbers all zeros; each note was stamped "sample" in indelible purple ink and each proof sheet was elaborately mounted in the same manner as other samples made by the Bureau and exhibited elsewhere.

This group has another distinction as was very properly noted by Mr. Bluestone in his extensive introductory remarks. The face value of the notes is \$16,685 and the number of large size \$5000 and \$10,000 notes available is miniscule, there being no outstanding representatives of the Legal Tenders (Fr. 188-189), and among the \$5000 and \$10,000 Gold Certificates, only a few of the latter which were retrieved in punch cancelled form from the Post Office fire in 1935. Very few of the properly issued Federal Reserve notes (Fr. 1134, 1135) now exist, split up among 12 districts and several possible signature combinations and obviously costing \$15,000 face, to say nothing of their hefty numismatic premium.

These notes were first sold in lot 4871 of the Grinnell sale of 1946, and brought \$4,050.

### Pennsylvania

#### Extraordinary Proof 1st Charter, Charter #1 National Bank Note

- \$2. Fr. 387. Original. 1st N.B. of Philadelphia, Pa. Ch. #1. Proof note on card by National Bank Note Co. Unc, staining at left with 6 medium punch holes. (\$6,000-Up) 4,500

There is a fake number and seal at the right top in verisimilitude to a real note. There is also a control number 57440 in blue on the back with a fiat 57438.

Stanley Gibbons Auctions, London. Sale of Sept. 15, 1979.

### PRINTER'S PROOFS

(N.B. unless otherwise stated these are pulled on paper)

- Bulgaria—National Bank: 50 Leva, issue of 1917 (Pick 24) separate obverse and reverse Proofs, both have traces of mounts and reverse has the left edge damaged, two small punch-holes on each. Good VF £28 22
- Great Britain: Proof on card of a monogrammed blank as follows:—'London, 181—. . . Months after date pay our order . . . Value received . . .'. F £16 14
- "Siderographic" Specimen of the plan for preventing the forgery of banknotes . . . produced by Perkins, Fairman & Heath of London, on thick paper, some elaborate engineturning. Near VF £110 130
- Great Britain—Bath: 1 Pound, 180-, (not in Grant) worded "I promise to pay . . . or at Messrs. George Lapraik & Co . . . London.", Proof on card, with remains of mounts on reverse, not numbered or signed. Good F £70 60
- Great Britain—Coventry Bank: 1 Pound, 180-, (not in Grant) For Bird, Bagshaw & Pearman, Proof on card, with traces of mounts on reverse. Good F £60 52
- Great Britain—Douglas & Isle of Man Bank: 1 Pound, 18—, Proof on card. W.H. Lizars, Edinburgh, slight mount marks on reverse. Near EF £275 245
- New Zealand—Colonial Bank of New Zealand: 1 Pound, Auckland, 187- (Pick 64) separate Proofs of both the obverse and reverse. The obverse has "To this. Aug. 6th./75." pencilled on it, two mount marks on the back, near EF; the reverse proof has some traces of paper and mount marks adhering to it and is only about Good F £210 185
- 20 Pounds, Auckland, 187- (Pick 67) Proof of obverse only in red-brown, with "from this" pencilled on it, traces of mounts on back, slight soiling on right edge. VF £300 270
- Spain—Banco de Espana: 25 Pesetas, (1908) (Pick 67) Proof of reverse in dark brown, incomplete printing, not subsequently issued. EF £20 15



# Thirty-Sixth Annual Meeting of The Essay-Proof Society, 1979

President Jackson called the meeting to order at 8:00 P.M. on October 10, 1979 at the Collectors Club, New York, New York. At his direction the Secretary read the Call for the Meeting.

Following his opening remarks the President appointed a Credentials Committee and the meeting was declared open for business.

The Secretary was directed to read the minutes of the 1978 Annual Meeting. Upon motion duly made and carried the minutes were accepted as reported in *THE ESSAY-PROOF JOURNAL*, Whole No. 141, Page 35.

The President appointed a Nominating Committee, Julian F. Gros, Chairman, to nominate candidates for the expired term of Directors.

The reports of the Officers and the report of the Editor were read and discussed. On motion duly made and carried the reports were accepted with thanks.

Mr. Gros presented the Nominating Committee's slate for Directors for the term expiring June 30, 1982: F. Finkelburg '82, V.G. Greene '82, G.E. Jackson '82 and L. Warm '82.

After asking for any further nominations from the floor and having heard none, the President declared the nominations closed. On motion duly made and carried, the Secretary was directed to cast a single ballot for the nominees. Thereupon they were declared elected.

Under new business, Mr. Gros proposed that Mrs. Rae Ehrenberg be awarded an Honorary Membership in the Society. The Secretary noted that according to the By-Laws the matter of Honorary Membership should be presented to the Board of Directors. Thereupon Mr. Gros withdrew his proposal and agreed to present it at the next meeting of the Board of Directors.

There being no further business, the Annual Meeting was adjourned.

DAVID E. MCGUIRE, *Secretary*

## Report of the President

The year 1978-79 is history, the story is the same. First, let me thank those who have worked so hard by giving time and/or money to support us. We are all aware of the rising costs of publishing and mailing these days and as a consequence the directors raised our annual dues to \$15. Thanks to additional contributions we are in good financial condition.

Thank you, Falk Finkelburg, for your work on the revision of the Brazer U. S. essay catalog; Barbara Mueller, our editor, for an outstanding job under tremendous obstacles; David McGuire, our Secretary; Ernest Wilkens, our Treasurer; and every contributor to the *JOURNAL*. Our struggle for survival is dependent on our getting more of you to send the Editor articles (no matter if they are not polished, she is an expert at putting them in shape). I have found a great sense of pleasure in discovering information regarding the hobby. There is still much to be learned. Join in the fun.

GLENN E. JACKSON, *President*

## Report of the Secretary

As of June 30, 1979, the total membership of the Society stands at 409 members and 31 non-member subscribers.

The total members represent a small decline from last year's total membership but additional new members continue to join the Society.

For the new members added to our roster we can thank the following members:

Larry Adams .....	2	Dr. Glenn Jackson .....	7
Forrest W. Daniel .....	1	Ernest C. Wilkens .....	1
Falk Finkelburg .....	1	Secretary .....	9

Most of the new members shown for the Secretary were the result of unsolicited inquiries.

Back issue sales of the JOURNAL amounted to \$320.00. A few additional numbers are sold out or in short supply.

Members having duplicate and/or unwanted copies of back issues are reminded that donations of JOURNALS back to the Society are deductible for Federal income, Estate and Gift tax purposes. Members donating back issues to the Society will have them gratefully acknowledged.

I wish to extend my thanks to our President, Dr. Glenn E. Jackson; our Vice-President, Mr. Falk Finkelburg; and our Treasurer, Mr. Ernest C. Wilkens, for their assistance and advice. I also thank Mrs. Jane L. McGuire for her help and encouragement and for her patience in putting up with my perpetual disaster area.

On behalf of the membership, I thank our Editor, Barbara R. Mueller, for her untiring efforts in furthering the goals of the Society.

DAVID E. MCGUIRE, *Secretary*

## Report of the Treasurer

Shown below is the balance sheet of The Essay-Proof Society, Inc. as at June 30, 1979, together with a statement of operations for the twelve months then ended.

All categories of income received by the Society increased during the year ended June 30, 1979. Especially gratifying was the gain in advertising income which amounted to \$858.79 this year. The expense of printing and mailing the JOURNAL absorbed the major portion of income and the results of operations showed a small loss for the year. Dues were increased to \$15.00 after the end of the fiscal year to restore the Society to a sound operating condition. However, it is the continued generosity on the part of a good portion of our membership that enables The Essay-Proof Society to continue its important work. A list of all donations received in the year ended June 30, 1979 is given below.

Walter D. Allan .....	\$ 7.50	Joseph D. Hahn .....	5.00
Werner Amelingmeier .....	5.00	Dr. Dale E. Hart .....	2.50
Dudley W. Atwood .....	5.00	Stephen F. Herzick .....	2.50
Edward P. Babcock .....	2.50	Robert K. Holton .....	7.50
Daniel M. Bagby .....	15.00	O. L. Lisot .....	2.50
Robert G. Ball .....	7.50	Mrs. Ethel B. McCoy .....	10.00
Philip T. Bansner .....	12.50	David E. McGuire .....	12.50
Bernard Baum .....	5.00	Mrs. Jane L. McGuire .....	5.00
Dr. Steven J. Berlin .....	12.50	Jack E. Molesworth .....	12.50
Dr. Stanley M. Bierman .....	12.50	Barbara R. Mueller .....	12.50
K. Bileski .....	3.00	Mrs. Ruth M. Nellen .....	50.00
Adrien Boutrelle .....	2.50	Walter J. Orton .....	2.50
Fred L. Caposella .....	5.00	J. Roy Pennell, Jr. ....	37.50
Robert R. Cook .....	10.00	Walter E. Reide .....	7.50
Elliott Coulter .....	7.50	Louis K. Robbins .....	10.00
J. C. M. Cryer .....	12.50	Romeo J. Routhier .....	7.50
J. Leonard Diamond .....	12.50	Fred P. Scheuren .....	10.00
Sheldon Dobres .....	10.00	Richard G. Taylor .....	50.00
Richard Erickson .....	5.00	Lawrence T. Toomey .....	5.00
Mark Essner .....	5.00	Clinton B. Vanderbilt .....	7.50
Falk Finkelburg .....	5.00	George H. Walter .....	10.00
James L. Flanigan, Jr. ....	2.50	Lynne S. Warm .....	12.50
Dr. Howard S. Friedman .....	10.00	Fred Wessols, Jr. ....	12.50
D. F. George, Jr. ....	12.50	Charles R. West .....	5.00
Robert M. Gibbs .....	7.50	Virgil Winkler .....	7.50
Vincent G. Greene .....	10.00	Rudolf G. Wunderlich .....	500.00
Dean Erwin N. Griswold .....	25.00	Irv Yollis .....	25.00
Julian F. Gros .....	15.00		

ERNEST C. WILKENS, *Treasurer*



THE ESSAY-PROOF SOCIETY, INC.

Balance Sheet

as at June 30, 1979

ASSETS:

Cash in banks:

Citibank, N.Y. ....	\$ 458.48
New York Bank For Savings .....	6,239.14

Fund for the publication of Handbook of U.S. Essays and Proofs, donation of Rudolf G. Wunderlich, on deposit in Central Savings Bank, N.Y. ....	\$6,697.62
	1,351.48

Total assets .....	\$8,049.10
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LIABILITIES AND SURPLUS:

Accounts payable .....	\$2,011.89
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Total liabilities .....	\$2,011.89
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Surplus .....	6,037.21
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Total liabilities and surplus .....	\$8,049.10
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THE ESSAY-PROOF SOCIETY, INC.

Statement of Operations

for the Year ended June 30, 1979

INCOME:

Membership dues .....	\$4,890.50
Subscriptions .....	148.00
Advertising .....	858.75
Journal sales .....	320.00
Interest on savings accounts .....	415.02
Contributions .....	1,078.00

Total income .....	\$7,710.27
--------------------	------------

EXPENSE:

Printing "The Essay-Proof Journal" .....	\$6,825.84
Editor .....	800.00
Society postage and stationery .....	299.07
Copyright and miscellaneous .....	55.47

Total expense .....	7,980.38
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Loss from operations .....	\$(270.11)
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Surplus, beginning of year .....	6,307.32
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Surplus, end of year .....	\$6,037.21
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Report of the Editor

For more years than I care to remember I have filled these annual reports with pleas for articles and thanks to the faithful few who came through. That, in short, is the essence of this year's report. But I feel that 1978-79 has brought us closer than ever to the moment of truth. We simply cannot continue to publish our usual high quality JOURNAL under present conditions.

These conditions are: indifference to expansion of the membership base at a time when such growth is more easily attained than ever, and indifference to the need for continuing research which will yield useful articles for the JOURNAL. It is the latter condition which concerns me most, of course. The last

word has not been written on U. S. essays and proofs, particularly proofs. The impressive looking section on proofs in Scott's U.S. "Specialized" does not mean that we know it all. And the many unusual foreign items hitting the market also cry for study.

In the numismatic-syngraphic field, if it were not for Dr. Jackson, we could offer nothing. I am most happy that the numismatic world, at least, has seen fit to honor his work with the ANA's Nathan Gold Award.

This past year has seen publication of many features under my by-line, not because I like to see it but because I must fill the magazine by default. It has also seen some unpleasantness due to honest differences of opinion expressed in the JOURNAL despite my continuing efforts to achieve harmony without sacrificing integrity.

I am not overly optimistic about the coming year since I see little change in the long-range trend of diminishing scholarship in our field coupled with the tendency of some old-timers to put down and nit-pick the efforts of newer enthusiasts who sometimes dare to question the shibboleths of the hobby.

BARBARA R. MUELLER, *Editor*

## Secretary's Report

By DAVID E. MCGUIRE, *Secretary*  
RD #4, Colonial Drive, Katonah, NY 10536

### Members Admitted

- 1554 Stone, Bruce, 120 Ridgecrest Rd., Stamford, CT 06903 (U.S. 1869) by David E. McGuire
- 1555 Sheaff, Richard D., 14 Hammondswood Rd., Chestnut Hill, MA 02167 (U.S. Revenues R5-R15)  
by David E. McGuire
- 1556 Hohlt, Richard B., 400 Knipp Rd., Houston, TX 77024 (Proofs, Essays) by David E. McGuire
- 1557 Reznikoff, John, 269 Wire Mill Rd., Stamford, CT 06903 (U.S.) by David E. McGuire
- 1558 Dollar, Gary S., 411 Dartmouth Ave., Swarthmore, PA 19081 (Classics, Proofs) by David E. McGuire

### Change of Address

- 1361 Towle, Ross, to 3926 W. Wood Dr., Phoenix, AZ 85029
- 1209 Davis, Richard H., to 1220 Coast Village Rd., Apt. 109, Santa Barbara, CA 93108

### Member Reinstated

- 1478 Tripp, Stephen R., 478 Porter Gulch Rd., Aptos, CA 95003

### Enumeration of Membership

Number reported in JOURNAL #144 .....	409
Gains .....	6
Losses .....	0
Net Membership .....	415
Non-Member Subscribers .....	33

## Contemporary U. S. Stamp Designer Reveals Weakness in Procedures

Eskil Ohlsson, designer of the U. S. 1979 Santa Claus Christmas stamp, was a guest of the International Philatelic Press Club in New York at its November 1979 annual meeting. While there he expressed his concern at the way the Citizens Stamp Advisory Committee of the Postal Service orders designs. Previously he had consulted with Steven Dohanos and submitted unaccepted designs for an airmail stamp and the 1977 non-religious Christmas issue.

According to Ernest Kehr, writing in his report to IPPC members, Mr. Ohlsson, who has been involved with commercial advertising art, direct mail and trademark de-



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## U.S. OFFICIAL SEALS

Research requires Proofs, Essays, Models, Colour Trials, etc. or any collateral material for Scott Nos. OX1-47.

**SEYMOUR E. KAZMAN**

2 Skelmor Cres.

Don Mills, Ontario M3A 2G8 Canada

EPS APS SPA P.F. U.S.P.C.S.

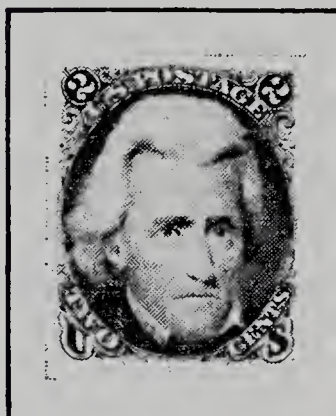
signing through his independent studio established in 1968, was given no instructions other than general picture ideas that would not duplicate previous Christmas ones.

"For example," Kehr wrote, "he was not told that UPU regulations stipulate that the country name and numerals of face value must be the dominant wording inscriptions. Nor was he told of the advantages and limitations of the press on which it was to be printed. Also, he never saw the finished product until it was issued by the USPS."

"Had I been shown proof impressions," Ohlsson said, "I'd have made (or suggested) changes in the background color to more effectively reproduce my original concept."

**Committed to Proofs:**

***DIE - INDIA - CARD***



**If you are purchasing**

**If you are selling**

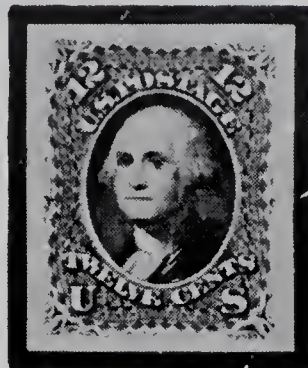
**CONTACT:**

**PHILIP T. BANSNER**

**P. O. BOX 2529**

**WEST LAWN, PA 19609**





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TYPES OF PHILATELIC MATERIAL AND OUR VALUATION SERVICES  
ARE RENOWNED—BOTH FOR STAMPS AND POSTAL HISTORY—AND  
WHETHER YOU ARE CONSIDERING DISPOSAL OF EITHER PART OR  
THE WHOLE OF YOUR COLLECTION, OR INDEED IF YOU HAVE AN  
ACCUMULATION OR MAKE AN ORIGINAL 'FIND' YOU ARE INVITED  
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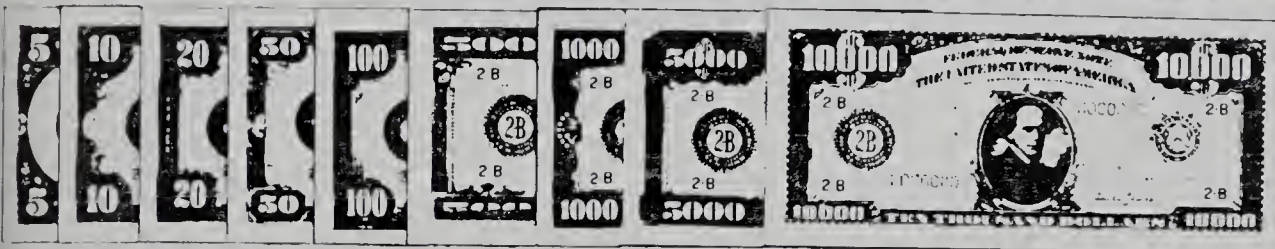
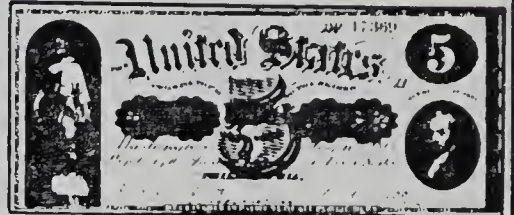
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EVER TO TOP 1 MILLION DOLLARS!

Hundreds of world record prices were achieved including the  
highest price ever paid for a single U.S. note  
at public auction.

LOT 1414  
FR. 2 \$5 DEMAND NOTE-UNC.  
PRICE REALIZED — \$23,000!



LOT 2230  
UNIQUE SET OF  
9 GRINNELL  
"SAMPLE" NOTES  
PRICE  
REALIZED —  
\$55,000!

Other record prices and highlights from this legendary sale include:

FRIEDBERG	GRADE	1979 FRIEDBERG PRICE	NASCA PRICE REALIZED	FRIEDBERG	GRADE	1979 FRIEDBERG PRICE	NASCA PRICE REALIZED
1	EF	\$ 850.00 (VG)	\$ 4,700.00	277	Choice Unc.	350.00	1,800.00
2	Unc.	Not Listed	23,000.00	282	Choice Unc.	500.00	1,700.00
3	Fine VF	900.00 (VG)	3,000.00	287	Gem Unc.	2,000.00	3,900.00
4	Proof	Not Listed	4,100.00	297	Unc.	2,000.00	4,000.00
16	Crisp Unc.	400.00	1,900.00	302	Gem Unc.	650.00	3,600.00
18	Crisp Unc.	450.00	1,900.00	308	XF	Not Listed	12,500.00
45	Choice Unc.	800.00	2,200.00	310	AU	1800.00	4,600.00
56	Unc.	225.00	600.00	311	Unc.	3750.00	5,800.00
61	Unc.	525.00	2,500.00	313	Fine	500.00	2,300.00
75	Choice Unc.	400.00	1,250.00	320	Unc.	1250.00	4,000.00
95A	Unc.	750.00	2,400.00	328	Unc.	Not Listed	16,000.00
99	Choice Unc.	1000.00	2,300.00	344	Fine VF	1000.00	5,200.00
103	Gem Unc.	400.00	1,600.00	347	Gem Unc.	850.00	5,000.00
120	Unc.	450.00	1,600.00	348	Gem Unc.	850.00	4,100.00
123	Gem Unc.	1750.00	5,000.00	355	Gem Unc.	1650.00	9,000.00
126	Unc.	1150.00	3,600.00	361	Choice Unc.	1250.00	3,900.00
128	Unc.	850.00	2,200.00	369	Unc.	600.00	1,200.00
149	Proof	Not Listed	3,700.00	373	EF	2000.00	3,700.00
166	Proof	Not Listed	4,900.00	387	Proof	Not Listed	4,500.00
177	AU	2500.00	3,900.00	389	Unc.	Not Listed	2,800.00
221	Choice Unc.	700.00	1,800.00	394	Unc.	Not Listed	2,500.00
224	Choice Unc.	400.00	1,650.00	762	Choice Unc.	265.00	1,450.00
226	Gem Unc.	150.00	270.00	794	Unc.	225.00	575.00
226	Proof	Not Listed	2,000.00	838	Gem Unc.	225.00	800.00
240	Gem Unc.	475.00	1,800.00	892	Gem Unc.	350.00	1,150.00
245	Unc.	1100.00	2,900.00	1120	Choice Unc.	300.00	1,750.00
248	Choice Unc.	1250.00	4,300.00	1132	Unc.	Not Listed	8,250.00
254	Choice Unc.	850.00	2,000.00	1133	Unc.	Not Listed	8,250.00
267	Choice Unc.	900.00	2,100.00	1200	Gem Unc.	1000.00	2,700.00
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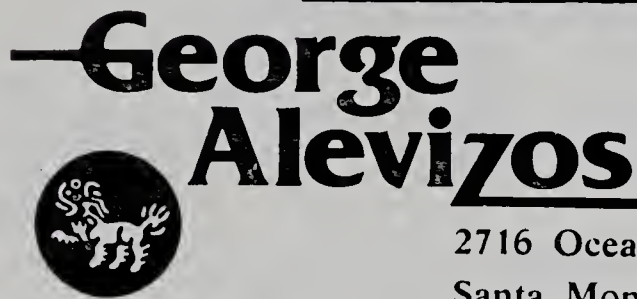
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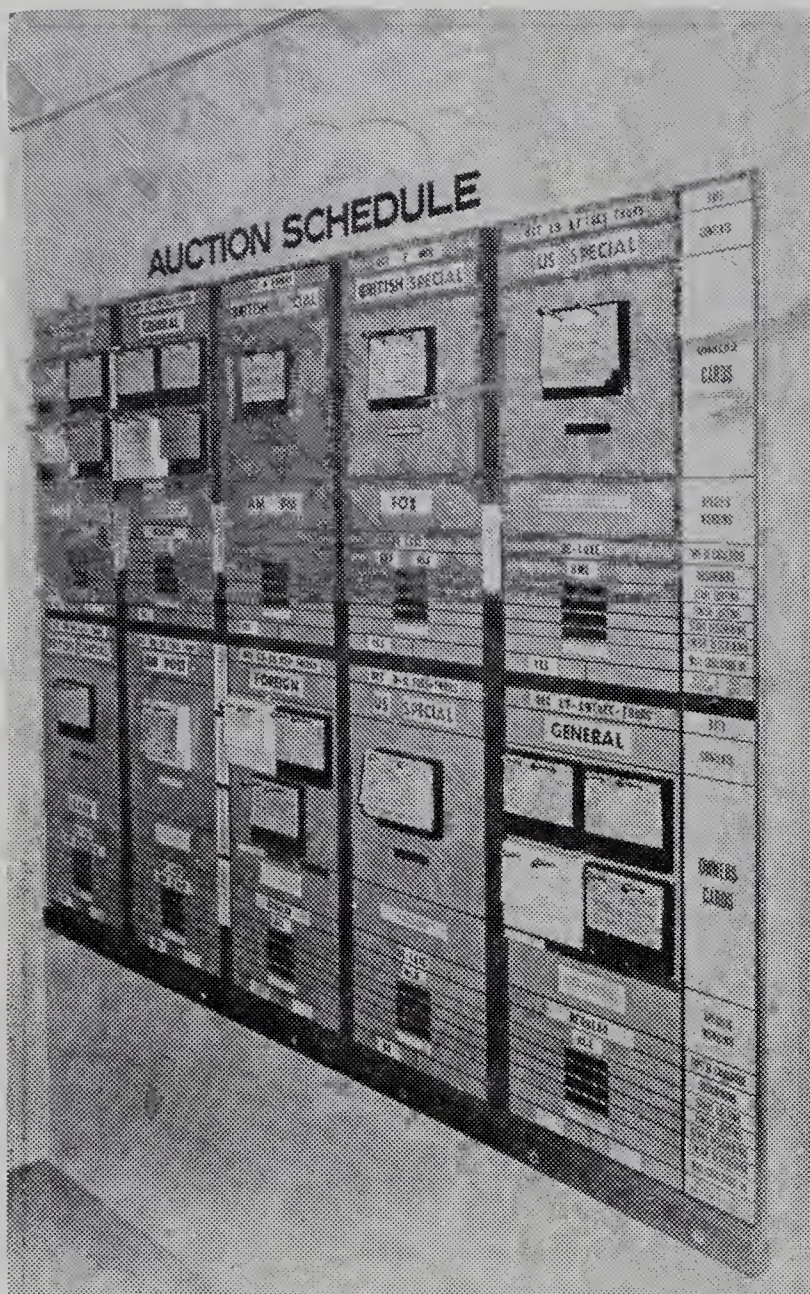
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